

Exhibitors' League Convention Number

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

JULY 14, 1917

PRICE TEN CENTS



MARY PICKFORD
In "The Little American"

Theater Managers Explain Their Policies



Mary Pickford in "The Little American"

Directed by Cecil B. DeMille

DeMille's Greatest Work
—N. Y. Sun.

A stupendous production replete with tense moments and heart throbs.

IN THE UNPARALLELED CAST ARE:

Angela Moore.....Mary Pickford
Karl Von Austreim.....Jack Holt
German Colonel.....Hobart Bosworth
Senator John Moore.....James Neil
Count Jules de Destin.....Raymond Hatton

THE STORY IN BRIEF:

The birthday of Angela Moore is the same as that of her country—the Fourth day of July. She is a typical American girl living in Washington. She is courted by Count Jules de Destin of the French Embassy, but her affections are centered in Karl Von Austreim, a young German-American, who, although he lives in Washington, has been educated in Germany.

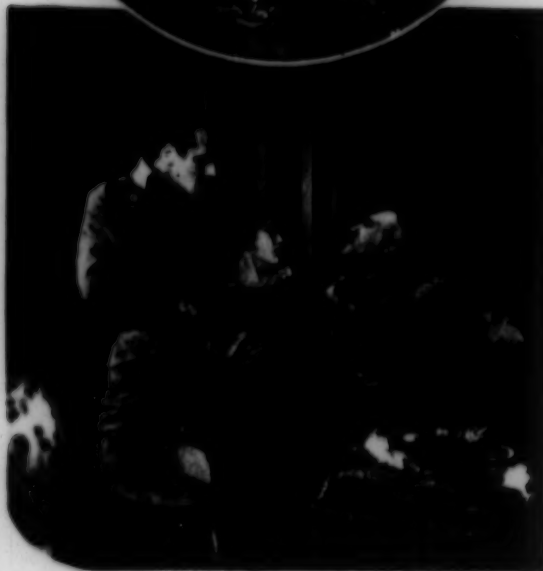
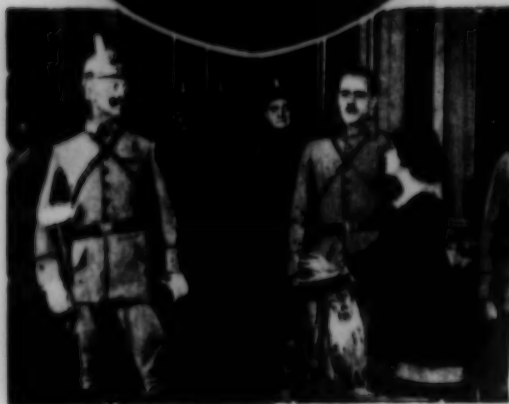
Karl has proposed to Angela and has just been accepted when he is secretly called to join his reserve in Germany, and vanishes from sight before war is declared. Jules goes to join his French regiment. Angela receives no word from Karl, and when her aunt, living in a French chateau—requests that she join her, Angela gladly accepts and writes Karl that she is sailing. Karl receives this note and at the same time news that the *Veritas* has been torpedoed. (The scenes of confusion and panic when the ship is torpedoed are tense and novel to photoplays.) Angela manages to reach the chateau, which is in the path of the German attack. The shelling of the chateau is a great scene.

The rest of the story is a succession of tense moments and the inimitable Mary Pickford.

Paramount Pictures Corporation
FOUR THIRTY FIVE FIFTH AVENUE FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORPORATION

Adolph Zukor, Pres. Jean L. Lasky, Vice-Pres.
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DRAMATIC MIRROR



VOLUME LXXVII

NEW YORK, SATURDAY, JULY 14, 1917

No. 2012

ALL IN READINESS FOR SEVENTH NATIONAL CONVENTION AND EXPOSITION OF THE MOTION PICTURE EXHIBITORS' LEAGUE

**Big Things Are Expected to Occur at the Chicago Gathering, Which Begins Saturday—Film History to Be Made
—Election for President to Be Hotly Contested—Exposition Will Eclipse All Former Efforts**

The Motion Picture Exhibitors' League of America is on the eve of what will probably be the most important meeting of its career. Monday the Seventh Annual Convention opens at the Chicago Coliseum, and will continue to and include July 22.

At the same place, beginning July 14, will be held the exposition under direction of Ludwig Schindler. During the week the F.I.L.M. Clubs, the Exchange Organization—will hold sessions, as will the National Association of the Motion Picture Industry and the Society of Motion Picture Engineers. What with these gatherings and the attendance of many stars of the film world, Chicago will, beginning Saturday, be a veritable Mecca for the motion picture fraternity.

History will most certainly be made at the Convention of the Exhibitors. First of all, though it will probably be one of the final actions of the body, will be the election of officers, and the contest for president at least promises to be a hot one.

Candidates for President

Lee A. Ochs will be a candidate for re-election, and his closest rival will undoubtedly be H. B. Varner, the North Carolina exhibitor, whose election is conceded in some quarters and who has put up a whirlwind campaign. He has a well organized campaign committee and his candidacy has been backed by strong elements of the organization, armed with the facts of his numerous achievements on behalf of the industry and particularly in the recent Federal Tax matter. He was instrumental in a similar work in 1914, whereby the tax was graduated on seating capacity instead of a flat head tax which would have been unequable.

In 1916 he appeared before the Senate Finance Committee after the House had passed a tax of one-half of one per cent. on gross receipts and defeated the proposal. Then came his active work in the recent hearings and the defeat of the proposed tax of ten per cent. on gross receipts of theaters was due, it is said, very largely to his tireless efforts.

Mr. Varner is a well known man in his field and in public service in his territory. He is a clean cut business man who would probably be an ideal choice for the president of the league.

Varner Has Rivals

Lee A. Ochs, incumbent, has many accomplishments to his credit, also, though he has been vigorously assailed during his term on several different matters.

Frank J. Rembusch of Indiana has also formally announced his candidacy.



JOYCE ENGRAVING CO., WASH., D. C.
HENRY B. VARNER,
of North Carolina—Candidate for the National Presidency of the
Motion Picture Exhibitors' League.

Then there will be other candidates for the high office, conspicuous among them Fred J. Herrington of Pennsylvania, J. B. Rodgers of Minnesota, and possibly Joseph Hopp, president of the Chicago local.

There has, however, been a growing sentiment in the league against electing one of the so-called "old timers" to office. The organization wants, in other words, to "clean house" and elect a man who has not been involved in any of the political activities of the league in the past.

No slate has been announced for other offices in the league, but it is expected that a fight may develop on some of them.

There is no doubt that many of the big issues of the industry will be brought

to a head at the convention. Among these will be the Deposit System, the question of booking methods, the high salaries of stars and consequent higher prices of films, the matter of raising admissions, the effect of the war on business and means of meeting the exigencies of the conditions, and so on, *ad infinitum*.

There is a rumor that the league may discuss the advisability of withdrawing from the National Association, though few exhibitors seem to believe that this will be done, since the association has accomplished many good things for the business.

New York State's Part

New York State will play a most important part in all the debates of the convention, and there is already a move-

ment on foot to bring the next annual convention to this city.

Twenty-one delegates have been chosen to represent the State, and while there is said to be no constitutional provision for such a proceeding, six delegates were also chosen by the Manhattan local, consisting of Wm. Hilke-meier, Sydney Cohen, Morris Needle, Henry Haring, Sydney Ascher and Charles Steiner.

A protest was issued by Secretary Gerson of Manhattan local at the time of the election of the six delegates, claiming that it was unconstitutional. The Credential Committee will have the power to decide who shall be seated, and this committee will be appointed by President Ochs at the convention.

At the Albany Convention of the Motion Picture Exhibitors' League of America of the State of New York, the following were duly elected as delegates to the National Convention.

From Manhattan local: Wm. Hilke-meier, Sydney Cohen, Ike Hartstall, Sidney Ascher, Dave Picker, S. Rhonheimer, Grant Anson, Thomas Howard, Frank Gorman, Louis Blumenthal; Brooklyn local: A. J. Stockhammer, W. Brandt, Mr. Hollander; Utica local: A. Fait, Jr., J. Donlon; Little Falls: W. L. Linton; Rochester: W. L. Hubbard; Buffalo: Ira Mosher; Albany: Mr. Zuckno, J. Walker; Cohoes: L. A. Buettner.

Delegation from South

The South is slated to send a very strong delegation this year and some fifteen or more State leagues in various parts of the country will be represented.

Business first is to be the slogan of the convention, and while it is expected the exposition with its attendant pleasures and entertainment features will be on a greater scale than ever before, this will not be allowed to interfere with the accomplishment of the business that is to be done.

Delegates to the convention and visitors to the exposition have been flocking to Chicago this week, and the Coliseum has taken on a gala aspect. Hotels are overflowing in the nearby districts, and there is every indication of an exceptional attendance.

Some States Missing

Some States may not send delegates, and it has been rumored that among these will be Maryland. Wisconsin has elected its contingent as follows: G. Fischer, J. Grauman, H. Trinz, T. Brinner, and F. Cook, of Milwaukee; Messrs. Fisher and Sherwood from

(Continued on page 11)

EXHIBITORS SHOULD FORGET SMALL POLITICS

Problems to be Considered at Convention as Seen by Producers—Nucleus of Splendid Organization to Effect Constructive Legislation—Questions of First Importance Demanding Action During Coming Week in Chicago

What will the Motion Picture Exhibitors' League do during the annual convention in Chicago? Will it be a constructive convention or —

Frankly, producers are not optimistic. "Here is the nucleus of a splendid organization," one man prominent in the world of the photoplay told me. "The nucleus of a great get-together advance. But I'm afraid— Will the coming convention be devoted to petty politics? Will the possibilities of discussing vital topics be ignored? Will exhibitors realize that a great war, with conditions shifting like quicksands, is upon them? I repeat, I am afraid—"

This man expressed something of the general opinion. I asked one man to sum up the possibilities of the convention in a few words. "It shouldn't be a social gathering, but a meeting to get together with the exchange men and producers. The exhibitors must realize that if one fails, the other fails; that if one succeeds, the other succeeds."

Problems to Be Considered

Aside from the vital necessity of an understanding between the three units of the motion picture business, there are a number of problems awaiting the exhibitors' solution. For instance:

1. What is the exhibitor going to do to face any possible wartime depression or sudden business changes?

2. Are admission prices going to remain in the same chaotic condition, is a general scale to be fixed, or is an increase to come?

3. What is the exhibitor going to do about the daylight saving movement, which is likely to cut the two evening shows down to one and possibly eliminate the airdome?

4. The old question of deposit is up again.

5. What is the exhibitor going to do about the tax on copyright music?

There are, of course, a multitude of other questions. Are these topics to come before the convention for thorough consideration or will the meeting center around the election of officers?

Statement from Irwin

Walter W. Irwin, general manager of V. L. S. E., Inc., made an interesting statement on the subject of the convention. "Many of the pioneers in this industry, most of them exhibitors, have been earnestly working for years to get the industry together into convention and discuss the questions common to all," he says. "Their labors have not at all been in vain, for all indications are that the convention to be held in Chicago will far outnumber any of its predecessors, and it is too bad that everyone in the industry cannot see his way clear to be on hand, but the year is not far distant when a convention will be held, not alone of the exhibitors but of the industry as a whole, wherein our domestic questions will be discussed, and also the questions pertaining to the favorable advancement of the screen in behalf of the public."

Bringing Industry Together

"It would not be very difficult to bring the elements of the industry together for a week each year and the convention could be organized along the same lines as those employed by the society for the advancement of science. In this organization, as in the motion picture business, there are numerous

branches, but they are divided into groups and each group has a section at the convention. They handle their problems in detail and the general results are communicated to the organization as a whole.

"The same method could be followed in our own case. There should be sections for the producers, the distributors, exhibitors, film manufacturers, camera makers, supply houses, printers, etc. There should be an advisory board, or executive council made up of a representative from every branch of the industry and they would consider problems in gross, offering suggestions for their settlement, while the groups themselves would handle them in detail. In this way the entire industry would be closely united and everyone would be conversant with everything that is going on in the business."

Stage of Development

"To date we have been going through a development condition similar to that experienced by all other industries in their early stages, wherein we have not known each other, and not until the last year or two, have we seemed to care to know each other. We have not had mutual confidence because of lack of acquaintanceship. During the last year, however, the industry has made tremendous strides in the matter of co-operation, in that it is gradually becoming understood that all the branches of the industry are in the same boat, and that the welfare of no one branch can be injured by the others without ultimately affecting all. The day of doing business upon a basis of commercial enmity is past. Now it is perfectly apparent that the producer and distributor, on the one part, are endeavoring in every possible way to co-operate with the exhibitor, and vice versa."

"Apparently the next year or year and a half will see the end of many of the harassments which the industry has been experiencing throughout the country from the national, state and local legislative bodies, but this will solely be because of natural evolution, due to the public gradually realizing that the motion picture is their vehicle for education and entertainment, and that anything which hampers or restricts it, lessens their means for enlightenment and entertainment, and likewise places their own personal liberties in jeopardy."

Favor Summer Opening

Carl Laemmle, president of the Universal Company, believes that the exhibitors should, at their convention, take a determined stand upon the problem of staying open all summer.

"Several weeks ago I made a statement in regard to moving picture theaters staying open this summer," says Mr. Laemmle. "My thought was that the craving of the people for amusement and the actual necessity of providing a cheap amusement to keep them from brooding over the war, would thus be met. This statement, under the heading, 'Keep the Movie Moving All Summer,' was widely quoted and editorially commented upon by hundreds of papers throughout the United States. In this statement I said:

Carl Laemmle's Word

"Not a single solitary theater should close for the summer season this year of all years. No matter whether it has

been your custom to shut up for the summer in the past, this is the year to keep your doors open for the thousands who will crave entertainment."

"The United States Government has already profited by the mistakes the other allies made during the first two years of the great war. There is no reason on earth why the exhibitors of the United States should not profit by the experience of the exhibitors of all the other warring nations."

"Give this the most serious thought. Be ready to say, 'I'm glad I took the tip,' instead of 'I'm sorry I didn't look ahead.' There's more than mere thrift in this. There's patriotism of a practical sort, because the more you keep business thriving in your community, the better for the whole nation. Do your bit and make your bit!"

Question of License

"It was with extreme surprise that I received through one of our branch managers the information that the city council of Clendenning, West Virginia, has refrained to issue licenses to motion picture theaters in that city on the ground that it was a patriotic duty for theaters to remain closed for the duration of the war. It is an absolute fact, which can be proven by any one who cares to take the trouble, that a great portion of the credit for keeping the temper and pulse of the people of Great Britain and France at an even temperature is given to moving pictures. They did not realize this at first. Later they found that the craving for just the kind of amusement that pictures held out was necessary. Nothing else provided the same relaxation and forgetfulness of the horror of the war, the evidences of which were everywhere else around them."

Duty of Managers

"Every picture house in the United States should keep open. Every house in the United States should make an effort to show cheerful pictures. The more cheerful our pictures, the more entertaining the comedy and drama which we show, the more good we are doing. If an exhibitor cannot for any reason serve his country in any other way, by keeping his house open and keeping the community in a cheerful mood he is certainly doing his bit."

Here's an interesting angle for the consideration of the exhibitors' convention.

President Richard A. Rowland, of the Metro Pictures Corporation, summed up the exhibitors' need in a single word: co-operation. "The exhibitors have the foundation of a splendid thing. Their organization is steadily growing. When it comes to number ninety per cent. of the country's theaters it will be capable of working a tremendous amount of good in the industry."

Co-operation the Word

"Of course, the whole situation may be summed up in a single sentence. The exhibitor must co-operate with the producer, if the motion picture is to advance. The direct method of co-operation, I should say, would be for the exhibitors to appoint a committee to confer with a similar committee named by the manufacturers. I know that the producers would readily meet such a committee, for they fully realize the value of working together. We must

understand each other and we must work together. That is the one path to good pictures."

FREDERICK JAMES SMITH.

RIGHTS TO "THE TORCHES"

The Shuberts have acquired the controlling interest to the rights of Henri Bataille's play, "The Torches," which will have an early Fall production in one of their playhouses in New York. Under the French title, "Les Flammeaux," this play was originally produced at the Theatre Port Saint Martin, in Paris, in 1911, and was one of the great dramatic successes of that season. "The Torches" was given a private presentation by Lester Lonergan, to an invited audience at the Knickerbocker Theatre on June 7.

SOUSA GOING TO TRENCHES

John Philip Sousa, now lieutenant in the United States Marine Corps, has received permission from the government to take a marine band to the trenches in France. He is at work composing a series of special marches and music for the occasion of the entry of American troops in the fighting line.

THEATER IN STAPLETON

A theater estimated to cost \$250,000 is to be erected in Stapleton, Staten Island, which will be completed by the beginning of next season. It will house first class attractions for three-night engagements. Undoubtedly the Stapleton theater will become a favorite house for the trial productions of new plays.



PAUL GILMORE.

Mr. Gilmore has just closed a nine months' season playing the title-role in "Experience." He owns an island in Florida on which he had intended building an Oriental city, hotel, bungalows and a moving picture studio, but war conditions and the high price of labor and materials interfered with these plans. As yet he has not determined upon next season's activities. His success in "Experience" during the past year was amply evidenced by many glowing notices, of which the following is a fair sample: "Paul Gilmore, always a favorite with Augustans, is magnificent as 'Experience' and serves in every way as a most subtle foil for 'Youth,' which is so delightfully portrayed by Leonard Doyle."

COHAN AND HARRIS ANNOUNCE PLANS

Coming Season Will Be Inaugurated with "A Tailor-Made-Man"—Many Attractions Promised

Cohan and Harris' plans for the season of 1917-18, announced last week, include the presentation of plays covering the field of drama, farce, musical comedy and intimate revues.

To inaugurate the Fall and Winter season at the Cohan and Harris Theater, they will present "A Tailor-Made-Man," a new comedy by Harry James Smith, with Grant Mitchell as the featured member of a very large cast.

That distinguished character actor, Leo Ditrichstein, will continue under the direction of Cohan and Harris, who will present him at a New York theater in a new play from his own pen, the title of which has not been decided upon.

"Mrs. Hope's Husband," a dramatization by Geo. M. Cohan of Gellert Burgess' story of the same name, will also be a Broadway offering in the late Fall. "He and She," Miss Rachel Crothers' latest play will come to town some time in October.

Rennold Wolf has written the book and Louis A. Hirsch has composed the music of an intimate revue, entitled "The Beautiful One," which will be a Broadway offering in the early Autumn. A musical play, book, lyrics and melodies by Irving Berlin, will have its production about holiday-time.

"The Aviator," a comedy by James Montgomery, produced by Cohan and Harris some seven years ago is under-

going revision, and will be presented here sometime in October in musical comedy form; book and lyrics by Otto Hauerboch and James Montgomery and the music by Louis A. Hirsch. Another play from James Montgomery's pen, entitled "The Slacker," will have its production around New Year-time.

Chauncey Olcott in a new play will begin his third season sometime in October. "The Willow Tree," presented so successfully at the Cohan and Harris Theater last season, will begin its out of town tour in Philadelphia during the month of September, and after a four weeks' engagement in the Quaker City, will be seen in Boston, Chicago, and the larger cities of the Middle West.

"Captain Kidd," Jr., the comedy by Rida Johnson Young, which divided last season with "The Willow Tree," at the Cohan and Harris, will begin an indefinite engagement at the Geo. M. Cohan Grand Opera House, Chicago, in August. At the conclusion of the Chicago engagement it will go on a tour of the East, Middle West and the Pacific Coast.

These, together with a play by James Montgomery, featuring George Sidney, a new play by A. E. Thomas, another by Harry James Smith and "The Cohan Revue 1917," which will come along about Christmas time, constitute Cohan and Harris' activities for the coming theatrical year.

TOO FEW TRAINS

Decrease in Transportation Facilities Worries Theatrical Men

The action of several of the trunk line railroads in taking off trains as a measure of military necessity is causing considerable apprehension among the theatrical managers. It is believed that as a result of the step, traveling companies will encounter much delay and difficulty in having their scenery and baggage transported. Many such organizations, particularly those playing one-night stands, will use, it is said, private baggage cars if they can get them. It is extremely doubtful that they will be able to obtain them as the Government in carrying on the war, will need all the extra railroad equipment available.

The utilization of auto trucks by traveling theatrical organizations has been suggested as a feasible plan for the transportation of baggage and scenery. In this way the charges for baggage cars, as well as those for the use of transfer wagons, would be eliminated. In the North, East and Middle West, where the roads are good and "jumps" are comparatively short, the auto truck could be used very effectively, it is said. No definite plans have as yet been worked out by the managers, but it is known that several of them are pricing auto trucks.

BERNSTEIN'S NEW PLAY

Charles Frohman, Inc., holds under contract the American and English rights to "Elevation," the new play by Henri Bernstein, which is a sensational success at the Comédie Française.



CONRAD NAGEL,
Under Management of Chamberlain Brown,
Last Seen as Youth in "Experience."

"MONTE CARLO GIRL"

K. and E. Select Title for American Version of Musical Play

For the American adaptation of "The Czardas Princess," a foreign musical play composed by Emmerich Kalman, that is being made by Guy Bolton and P. G. Wodehouse, Klaw and Erlanger have chosen the title, "The Monte Carlo Girl." When the piece arrives at the New Amsterdam Theater in the Fall, the production will be the joint work of Joseph Urban, in the scenic department, and Herbert Gresham and Julian Mitchell as stage directors. The cast so far engaged, includes Sam B. Hardy, Wilda Bennett, Thomas Richards, Juliette Day, Carl Cantvoort, Ethel Pettit, J. Clarence Harvey, Louis Cassavant, Frank Carrington, and Eugene Lockhart.

MAY VISIT AUSTRALIA

De Wolf Hopper, now appearing "The Passing Show of 1917," is considering an offer made him recently to go to Australia to present his Gilbert and Sullivan repertory of nine operas immediately upon the expiration of his Winter Garden contract. The plan includes a year's visit to Australia, followed by an engagement in London. He has never toured in the Antipodes, but he appeared in "El Capitan" and "The Charlatan" in London seventeen years ago.

SUE G. M. ANDERSON

Carter De Haven and Flora Parker, his wife have begun suit in the Supreme Court against Gilbert M. Anderson for \$25,000 and \$50,000 respectively. They claim these amounts are due them for the violation of contracts to appear in musical comedy for seventy weeks. They worked, they allege, only eight weeks, their pay ceasing at the end of that period.

"LOMBARDI, LTD.," SCORES

Los Angeles Audience Approves of Play by the Hattons

LOS ANGELES, Cal. (Special).—"Lombardi, Ltd.," with Frederic and Fanny Hatton as co-authors, registered to the Los Angeles public July 1. It was the first time this production was shown on any stage. Leo Carrillo is the actor it features, the play having been written for Mr. Carrillo, a prime favorite, by the way, in the west-coast theatrical city. There is a touch of comedy, considerable pathos and much drama in "Lombardi, Ltd.," and it has the following excellent cast in its interpretation: Bertha Mann, Grace Valentine, Janet Dunbar, Sue McManamy, Lillian Elliott, Vera Lewis, DeWitt C. Jennings, Joseph Eggenton, Richard Dix, Werner Baxter and a number of others.

The first act runs along fashion lines and gave much delight to the feminine portion of the first-night attendance. The second act was almost too sordid, but no doubt this will be corrected by the Morosco Theater's very able production manager. Altogether, "Lombardi, Ltd.," is a play which holds considerable interest and makes for much sympathy.

MABEL CONDON.

AT LIBERTY THEATER

It has now been definitely settled that Laurette Taylor will be located in the Liberty Theater all of next season. She will open with "Out There" sometime in September, and when she has appeared in several new plays written by her exclusive playwright, J. Hartley Manners, June will be around again and she will rest for the Summer, in preparation of a tour of the big cities now clamoring for a visit from her.

PLAY FOR MISS VICTOR

Josephine Victor has been placed under contract by John Cort and will be seen the coming season in a new play by Thompson Buchanan, author of a "A Woman's Way," and other successful plays. The title of the play in

DONALD BRIAN IN WAR PLAYLET

Musical Comedy Star Comes to Palace Theater in Grim Sketch—Greater Morgan Dancers Remain

A wartime playlet, grim and tense, without a spark of love interest and introducing a famous musical comedy star, Donald Brian, in the leading role, is the big type act of the Palace Theater program this week. In the sketch, Mr. Brian appears as a soldier, not the gorgeously uniformed captain of the foreign made comic opera that we have been accustomed to see him, but as a fighting American airman, with Pershing in Mexico. The title of the act, which was written by Robert Mears Mackay, is "Somewhere in Mexico," and the story relates the meeting of two wrecked aviators with Villa.

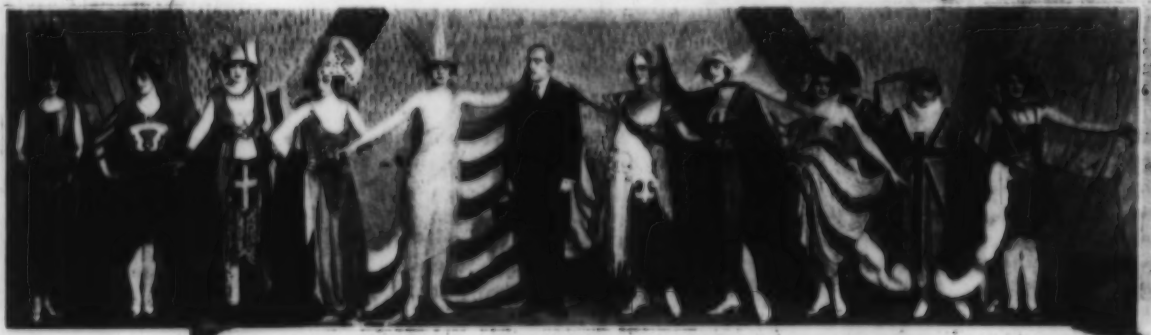
It is years since Mr. Brian has assumed a serious dramatic role, but judging from the manner in which he delivers the lines in this play he has not lost the knack, and is able to gain as much effect on the serious stage as in the lighter form of amusement. "Somewhere in Mexico" was the feature of a

recent Lambs' Gambol and it created such enthusiasm when presented before a hypercritical audience made up mostly of professionals that it was considered fit for vaudeville consumption. Mr. Brian has two excellent actors in his support, John Sainpolis and Roy Atwell.

The Greater Morgan Dancers are retained at the Palace for a third week, and it is reasonable to suppose that it will not be their last. Adele Rowland, who is generally credited with being second only to Nora Bayes, comes back to Broadway with an entirely new repertory of songs and a trunk full of charming Summer dresses. A part of the comedy end of the program is upheld by Al Herman, while another part is contributed by Aveling and Lloyd, the "two Southern gentlemen." The balance of the program includes Percy Bronson and Winnie Baldwin in a 1917 songologue, and Edwin George in "A Comedy of Errors."

which Miss Victor will appear has not yet been decided. It is a serious drama in three acts. It was in the Autumn

of 1907 that Miss Victor made her first professional appearance on Broadway in "The Secret Orchard."



ALLIES' SCENE IN "FOLLIES" AT NEW AMSTERDAM THEATER.

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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ADVERTISEMENTS

Rates on Theatrical, Motion Picture and Commercial Advertisements furnished on request.

DO AWAY WITH PETTY POLITICS

WHATEVER action is taken by the motion picture exhibitors assembled in convention in Chicago, one thing is certain—the League must be rid of petty politics.

The MIRROR has no candidate for the presidency, and from a canvass of managers in all parts of the country, it appears that the majority of exhibitors who have remained clear of political nets are in the same position. What they want is a free man devoted to the cause.

L. A. Buettner, president of the New York State Exhibitor's League, expresses this very prevalent sentiment in a letter addressed to THE MIRROR under date of July 5. He writes: "We need a big man and one absolutely free from any ideas except those concerning the welfare of the League. A thoroughly reliable, conscientious man is wanted. Who he will be is the great question in the mind of every good exhibitor. Let us hope and work for the right man."

A wise selection for the leadership—a selection calculated to free the organization from the charge of selfish politics—must bring substantial results in a larger League membership during the coming year and a consequent increase in power.

If the exhibitors of the United States sign a new Declaration of Independence during the coming week they will make the 1917 convention memorable. It will be the first step towards making the League what it should be—the representative organization of every picture showman in America.

PRODUCTION AND THE MARKET

AROUGH estimate based on the number of five-reel pictures being released each week, and allowing for those still going the rounds, indicates approximately 1,500 photoplays of this class continuously on the market to supply some 16,000 theaters, and many of these 16,000 theaters are not in the market for high-class pictures.

This estimate does not include the releases of shorter length—comedy, news and serials—nor does it embrace the productions of more elaborate design and greater footage.

The gradual passing of the cheap theater is conceded. Instead of half a dozen nickel houses dividing patronage, the tendency is toward providing each community with one or two larger theaters where pictures may be shown in more inviting surroundings and to the accompaniment of superior music.

More people are enjoying photoplays than ever before, but they are being assembled in larger audiences. As the movement in favor of concentration spreads and more exhibitors see the advantage of week, or full week runs of pictures, it is reasonable to suppose that rentals will rise and the number of prints in circulation will diminish.

The business of the exchange man is to know the potential financial resources of his territory, to know the strength of the opposition and to be able to give the producer of the picture he handles a reasonably correct report on the probable returns on the investment in a given territory. From a total of such reports the producer may figure with some degree of certainty the amount he can afford to spend on a photoplay.

Here is the value of business organization and the producers of enough pictures to supply the 16,000 theaters are taking advantage of

it. Through combination of resources and alliances that bid fair to parallel the monopolistic partnerships of the theatrical world, they are aiming to furnish programs that will leave little room for an outside supply.

As in every great business in America, the tendency is toward centralization and the control of distribution under one or two heads. The large combines may then offer to buy the product of the smaller producers, who will find it more profitable to sell outright, or on a percentage basis than to break through the barriers of organized opposition.

There is, and probably always will be a profitable market for state rights pictures of extraordinary quality, especially in the daily change houses, but investors, who are attracted by tales of easy profits may prevent inroads on their bank accounts by remembering that their offering must be of exceptional merit in order to win a wide circulation.

NATIONAL ASSOCIATION ACTS PROMPTLY

UNDER the energetic command of William A. Brady, the National Association of the Motion Picture Industry promptly availed itself of opportunity offered by the President of the United States for co-operation in the national propaganda consequent upon the war.

This is the first great opportunity to prove the oft-repeated assertion that motion pictures have become the most effective medium for influencing public opinion. It appears that in this period of national trial, President Wilson looks to the screen even more than to the press for the furtherance of the movements now under way and every branch of the industry is represented on the committees appointed to co-operate with the authorities in Washington.

Much good must come from the whole-hearted response of the picture industry to the President's call and henceforth there will be one more argument with which to combat adverse legislation.

EXPERIMENTAL STOCK WILL ALWAYS FAIL

GEORGE ARLISS is one of our best actors. GEORGE FOSTER PLATT is one of our best producers and managers. Both understand the needs of the drama. One theorizes on what he believes is the starting point, the other tests the theory by action. Both debark from the same point—the stock stage. Mr. ARLISS thinks that the time will come when the first-class stock company will be reintroduced, with profit to the manager, and that out of it will come a larger percentage of good actors than we have at the present time. He hopes the day is not far distant when each city will have its important permanent organization that will tour the country for not more than three months in each year, and then come home and keep up the work, and that the stage will in this way have better actors and actresses.

There is no man in the profession, so far as we can think, who is better equipped for carrying out this idea than Mr. ARLISS. Why doesn't he start the movement? We suggest him as the founder of a parental school for stock acting.

Mr. PLATT has undertaken what Mr. ARLISS has in mind, in a little different way, it is true. He has organized a repertory company in Milwaukee, and is now producing new plays in that city every week. Why did Mr. PLATT select Milwaukee as a trial point? One reason is that Milwaukee is famous for something besides beer. For a long time it has been the home of German stock companies. They always paid, and Mr. PLATT thinks if Milwaukee will support German stock, it will patronize English plays such as he is giving in that city. He has started differently from some other stock managers. He has selected the best talent, and has chosen the best available plays.

One reason why the stock company of which Mr. ARLISS speaks has not become in New York what Mr. ARLISS thinks it should be, is that nobody has ventured to establish such a company as Mr. PLATT is producing under a different title. The average stock company of New York has always been more or less ephemeral in its organization. The manager goes at it as if he did not expect to make it permanent. He plans for one season, and in some instances the company is not organized until the fall end of the regular season, and then to run only a few weeks.

The conclusion is that to make a stock company successful, to make it fill the place that is waiting for it, there must be an idea of permanency. That is the basis of every transaction that has become established.

CO-OPERATION THE WATCHWORD

FOR one week, at least, the motion-picture center of America is transferred from New York to Chicago. The leaders of the industry—the men who make photoplays and the men who show them—are assembled in the same city for the same purposes—those of booming business, of discussing current problems and solving them. Co-operation should be the watchword of each convention. It stands for success.

ADJUSTING WAR TAX SCHEDULE

Theatrical Managers Are Using Every Effort to Have Assessment Just and Practicable

Now that the majority of theatrical managers have brought their activities to an end so far as they concern the season of 1916-17, they are devoting a closer attention to their interests at Washington.

The plan of taxation of amusement admissions as proposed in the new War Revenue Bill is the particular object of discussion whenever managers meet to talk over their affairs, and it is their general opinion that the proposed levy should be amended in order that certain features which appear discriminatory on the surface may be eliminated. The theater managers agree that the amusement field should be made to furnish its quota of money for national necessity, but they feel that any plan of taxation which involved them should be not only fair and equitable but practicable.

The original proposal as announced by the Ways and Means Committee of the House was to impose a tax of 10 per cent. on the gross receipts. Apparently this was simple and effective; actually it was cumbersome and impracticable, for in order to get this tax back from the consumer—the ticket buyer—it would have been necessary to charge \$2.20 for a \$2 ticket. As the tax on that \$2.20 would have been 22 cents, the theater would have paid not 10 but 11 per cent. on their gross receipts.

A more practical plan suggested is to have a 10 per cent. tax paid by the theatergoer direct when he pays for his ticket. Such a method has been employed in France for years as a means of collecting "*droit des pauvres*"—the poor rate. A war surtax is also thus collected.

The most objectionable feature of this item of taxation from the standpoint of the theatrical manager is the proposal to leave the motion picture theater immune. It is asserted that they represent the poor man's one form of amusement. But the theater manager points out with a certain degree of justification that if a man who goes to the regular playhouse is to be charged \$2.20 instead of \$2, there is no reason why the man who goes to a picture theater should not pay 11 cents instead of 10.

The bill was reported to the Senate last week by the Finance Committee. It provides for an admission tax to theaters of 5 cents, but specifies that the tax on tickets for children under 12 years of age shall not exceed 1 cent. The Senate also added a tax of 1 cent on each 10 cents paid for admission to cabarets or similar entertainments "in which the charge for admission is wholly or in part included in the price paid for refreshment, service, or merchandise." In order to tax ticket speculators the Senate put a levy in the bill of 50 per cent. on theater tickets sold above the box-office price.

PETROVA ABANDONS PICTURES

By mutual consent Madame Olga Petrova has made an arrangement with the Famous-Players-Lasky Corporation whereby she is released from her contract with that firm. It is her intention to abandon motion pictures for the time being and devote her energies to the stage. She is now engaged in formulating a plan to have a company of her own, to appear in plays especially selected and adapted for her.

DEATH OF SIR HERBERT TREE

Foremost Actor Passes Away in London—A Career Memorable in Stage Annals

Tributes following the death of Sir Herbert Tree, who died suddenly in a nursing home in London the night of July 1, were necessarily hurried. Although he was within a few months of his sixty-fourth birthday, and had lived most of his years in faithful performances of whatever he undertook, nobody had seriously thought he was near the finish. It will take time and books to give anything like a proper appreciation of Sir Herbert Tree's personality, genius, and value as a citizen of two continents, for he was as well known and loved here as he was at home.

Other great actors have died and their places are yet vacant, but Sir Herbert Tree was something else besides an actor. Had he applied himself specifically to public affairs he would have been a statesman. When he was in this country he was appropriately called "informal ambassador to America." As an analytical chronicler of events he would have attained distinction as an essayist and historian. As an actor no one in dramatic annals had such versatility.

London, immediately after his death, said that his most memorable creation on the London stage was his Svengali in "Trilby." Long before "Trilby," he made himself famous in the dramatization of Hugh Conway's "Called Back"—a book most of us have forgotten—and as the German Baron in "Jim the Penman." The characters are as far apart as the sun and the earth. And then he took away from Sir Henry Irving some of that actor's fame as Hamlet. He was never surpassed as Marc Antony, and in that role in "Julius Caesar" he reached the pinnacle of dramatic art.

And from such characters he veered without effort to their antithesis, Falstaff in "The Merry Wives of Windsor," and Shylock in "The Merchant of Venice." But why hark back?

It is only a few weeks since New York saw him in another distinct character. Any playgoer of this city in passing by or entering the New Amsterdam Theater will always say, "Here I saw Sir Herbert Tree as Colonel Newcome." He may be Svengali to London, but to New York he will always be Colonel Newcome.

Here we must bow to the inexorable—the too brief obituary, and any obituary of Sir Herbert Tree must be inadequate.

Sir Herbert Tree was born in London, Dec. 17, 1853. His father was a grain merchant. He sought to have his son follow in his steps. The son was wiser than the father. Herbert Tree's debut was at Folkestone's Town Hall in 1878. His first metropolitan appearance was as Monte Prade in Genevieve Ward's production of "L'Aventuriere." After that, until his death, upward, upward, upward! He was knighted in June, 1909, by King Edward. His theater, the Haymarket, became known the world over. He leased it in 1887. He married an actress, Maude Holt. They had three daughters.

When Sir Herbert Tree returned to London a few weeks ago after his appearance in New York as Colonel Newcome, he began a series of articles, "Impressions of America," in the London Chronicle. The series was running at the time of the author's death.

FRANK H. BROOKS.

FOR FAVERSHAM SEASON

Plays Selected by Actor-Manager for Coming Year

William Faversham will open his new season in New York in September at one of the new theaters in Forty-fourth Street now being built by the Shuberts. As stated exclusively in THE MIRROR several weeks ago, he will produce here two plays, "The Old Country," a drama by Dion Clayton Calhoun, which was originally presented in London by Gerald Du Maurier, and Bernard Shaw's "Misalliance." Mr. Faversham will appear in the leading role in "The Old Country," but he will not be seen in the Shaw comedy, though he will have personal direction of the production.

In addition, Mr. Faversham will send "Getting Married," in which he appeared last season, on a tour to the Pacific Coast. On the return of this company to New York, he plans to make a revival of Shaw's "Man and Superman."

EARLY FALL OPENING

One of the first productions of the oncoming season in New York will be Robert Hilliard's vehicle, "A Scrap of Paper," which has received impetus from A. H. Woods. Last week Mr. Woods arranged for the play's initial Broadway presentation at the Criterion Theater on Sept. 13.



IVY SAWYER.

With Joseph Santlay in "The Girl and The Magazine"

HEARD ON THE RIALTO

The season of 1916-17 may not represent exceptional artistic endeavor, but when theatrical histories are written it will occupy a prominent place if for no other reason than that it stands as the year in which actors and managers have come to an agreement as regards terms of employment. A hostility which had the quality of permanence has been set aside, and actors and managers are now bearing to one another olive branches in great abundance. The secret of this mutual understanding is organization. So long as the two fields of theatrical activity fought their battles in single-handed confusion there was no indication that a settlement would be effected. With the establishment of the Actors' Equity Association and the United Managers' Protective Association, however, peace has proved a comparatively easy achievement.

But two dramatic offerings seem to be able to defy the heat of midsummer, namely: "The 13th Chair" and "The Man Who Came Back." All the other attractions are of the summery variety and include three revues, one "intimate" musical play and one comedy.

And now Chicago is to have an intimate revue. Encouraged undoubtedly by the success of "Hitchy-Koo," J. Harry Benrimo, Harrison Rhodes, Ralph Herz and others are staging a production which will shortly invade the western metropolis.

Burns Mantle suggests in the *Evening Mail* that the contemplated appearance of Ethel Barrymore as Camille will undoubtedly bring about a "drive of Camilles," in which Jane Cowl, Laurette Taylor and others of our younger actresses will vie for leading emotional honors.

We confidently expect that some astute manager will shortly present the three Barrymores in a play of dramatic force and will reap therefrom a harvest of gold. The publicity possibilities of such an enterprise should keep a line at the box-office throughout the major part of a season.

There is a persistent report that Arthur Hopkins will present next season a musical version of Clare Kummer's comedy, "Good Gracious Annabelle," with songs written by Miss Kummer, herself. It is said that Miss Kummer never realized any financial success whatever with her amazingly popular "Dearie" and "Egypt," but now that she is allied commercially with the resourceful Mr. Hopkins, she may be able to find in music a rich field for royalties.

It was not that William Winter hated Ibsen less but loved Shakespeare more that gave such power and vitality to his critical pen some years ago. He never tolerated the realism of Scandinavian and Teutonic drama, and constantly urged Mrs. Fiske and Julia Marlowe to devote their great gifts to dramatic literature which he declared was of a more spiritual and wholesome character.

POSSIBLE THEATRICAL ENTERPRISES OF 1918.—A musical comedy not by Guy Bolton and P. G. Wodehouse; the presentation of Chic Sales in a character comedy of rural life; one distinctly French revue; De Wolf Hopper in Gilbert-Sullivan revivals; a musical spectacle with a finale not patriotic.

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1906

EXHIBITORS TELL THEIR PREFERENCES AS TO PICTURES AND METHODS OF BOOKING

Many Prominent Managers Respond to MIRROR'S Questions and Give Valuable Information—More Comedies Generally Desired—Many Prefer Open Market, Some Advise Half and Half Method—Best Features of Year Named

SOME weeks ago, THE MIRROR proposed a number of questions to its readers, questions that seemed particularly pertinent to the present day exigencies of the motion picture business. The answers thereto afford valuable and illuminating reading and material for consideration by those engaged in the various branches of the business. The exhibitor is on the firing line; he it is who comes into direct contact with the buyer—in other words, the public. It is he, therefore, who is generally speaking best fitted to determine the best methods of distribution, the character of pictures most likely to please, and so on.

Here are THE MIRROR'S questions:

Which system do you prefer—Open Market or Program?

What, in your opinion, is the best feature you have exhibited during the past year, from a financial and artistic standpoint?

What type comedy goes best in your theater?

Would you like to have more or different comedies?

Who do you favor for president of the league?

Some of the replies follow:

Will H. Sohm, secretary of the Belasco Theater Company, Inc., of Quincy, Illinois, had this to say:

"The program system of booking will be found immeasurably more profitable to the average exhibitor. The reason is obvious: 90 per cent. of the exhibitors are not showmen; in consequence the producer's judgment is better than the exhibitor's. The other ten per cent. will be at the mercy of extortionate rentals, so for them the program is better and more profitable even if they are forced to shelve a poor feature occasionally and book another program in its place.

"I consider Viola Dana, in 'The Cossack Whip' (Edison) the most artistic feature I have shown in my theater in the past eighteen months. I further class Miss Dana at the head of the list in Filmland, and am willing to cross swords with any exhibitor in argument, giving them the field for choice, provided, of course, they select a star or stars in a similar class of work.

"Concerning comedies, my clientele passes up comedies like a pest."

In answer to the question as to his choice for president of the National League, Mr. Sohm averred that, not being in the ring, he feared to risk his judgment.

The foregoing particularly intelligent review of the situation is at least enlightening, whatever the views of others on the same subjects.

Open Market Only

No pictures save those on the open market are played by the American Amusement and Producing Company, of New Orleans, operating the Diamond Theater. R. M. Chisholm, president, writes that they screen every picture

before accepting it or showing it to patrons. "We are very much pleased with this method," he declares, "as we had no idea so many bad pictures were made."

He continues: "The best feature we have screened from both a financial and an artistic standpoint has been Fred-

erick Warde in 'The Vicar of Wakefield' (Thanhouser-Pathe). This was an unusually fine picture with clever portrayal of character.

"In reference to comedies, it has been our experience that good comedies are exceedingly hard to secure, that the market seems to be full of bad come-

dies from every angle. We occasionally play comedies, but confine ourselves to 'Lonesome Luke' two-reelers, which so far have given us satisfaction."

"Half and Half" His Idea

Alfred S. Black, of the Maine Theater, Inc., with offices in Rockland, Me., and controlling eleven New England houses, says that he thinks the most advantageous way for an exhibitor to run is part program and part open booking; that operating on either system entirely is not advantageous.

Mr. Black finds it impossible, in the myriad of pictures and the manner in which the choice varies in different localities to name any one as the best picture shown.

As to comedies, he says: "Clean comedies with plenty of action and semi-slapstick seem to please better than anything else. We believe under the present conditions there is a good field for some comedies of the right kind."

Concerning the choice of president for the National League the writer says that his company is not pledged to support anyone—or was not at the time of the letter. "As you undoubtedly know," he observes, "the Maine Exhibitors' League has recently been organized and I am very sure that the delegates will go to Chicago unpledged. We can't help but feel that the industry is going through a very critical period at the present time. The tendency to increase expenses at a time when there is a tendency for business to fall off badly, is ill-timed, and while we realize that the producer and exchangeman must live, the exhibitor must likewise be considered."

"The Curse of the Industry"

"The Curse of the film industry at the present time is in the outrageous salaries paid the stars and until this curse is removed to some extent there is going to be a great deal of trouble ahead for the industry in general. I believe that there will be a strong effort made by the men who have the future welfare of the industry at heart to eliminate in no small degree, this difference."

Only Right Policy

Says D. M. Bain, publicity and booking manager of the Howard-Wells Amusement Company, of Wilmington, N. C., operating five theaters:

"The open booking policy is the only right one—giving exhibitors the opportunity to choose only such stars as are box-office attractions in their own locality.

"Metro's production of 'Romeo and Juliet' I consider our best production of the season.

"Polite comedy, of course, goes better if it is comedy, otherwise the slapstick variety, which forces the laughs goes better."

"I am of the firm opinion that there

(Continued on page 11)

TAKES EMPHATIC FLING AT ADVERTISING MATTER SENT OUT BY FILM MANUFACTURERS

Illuminating Letter from Manager C. D. Buss of Third Street Theater Company, Easton, Pa.

June 11, 1917.

THE DRAMATIC MIRROR:

Replying to yours of the 11th, we take pleasure answering the questions in that letter.

We prefer the Open Market, for this reason: We can pick just what our theater requires, thereby pleasing our patrons and make money. We cannot make money under the program system as we must play too many pictures that should never have been made and do not attract any patronage. I really believe that motion picture fans go shopping for the entertainment and it is no longer the producer that counts. First you must have a star that is known in a play that is worth while. If there is no real big star in the cast, then your story must be strong enough to make the patrons go out and talk about it. For instance, "The Barrier," no big star but a story that will compel attention.

During the past year we have played many big pictures with stars and no-stars, open market and program, but our biggest clean-up was with "Idle Wives." We advertised no star at all but went big on the story. The result was that the business just grew during the three days we played it, to the extent of \$75 more each day. It is the only picture that has ever done this in our theater. The answer is the story, cleverly produced.

We prefer a clean type of comedy, like the Drew Comedies and "Skinner's Dress Suit," although we play the new Keystone and Chaplins. The Chaplins are dying out with us but the Keystones are coming up strong. They are cleverly produced, fairly good stories. Some well-known stars, pretty sets and beautiful girls. The stunts the Keystone people do are nothing short of marvelous. They have helped to pull up many a program for us. At the present time we are quite well satisfied with the comedies we are getting, but those theaters changing every day no doubt are up against it for enough good comedies.

We have no preference for president of the league as we are not members.

Another most important matter the manufacturers are losing sight of is the advertising matter put out by them. The largest part of this is no good. Evidently written by schoolboys. If they devoted more time to press sheets, cuts, paper and heralds instead of talking about their boss, through the columns of the trade journals, of how he passed a pleasant birthday, an addition to the family and other personal stuff that we care nothing about, and neither does any one else in the business, these so-called press agents would be doing something for us. And then they say that these fellows gull down real money for the junk they write.

Take, for instance, the paper they put out. There is no sales talk about it. And when you figure out, we exhibitors must place something in our lobbies that will induce the patron to come in. Usually you will see that a great deal of the space is taken up by the producer's name, the scenario man, the author of the story and a lot of other junk. Now, tell me, what the ——— has this to do with telling the patron what the picture is like and why they should see it? What does the patron care who wrote the story and scenario, the treasurer of the company or president, or other officials of the company? Does that tell them anything about the film? And then, again, note what a lot of film is wasted on their names. Some of these press agents have the nerve and tell the entire story on the herald. Now why should a patron see the picture after they read all about it. They might say this creates interest. It does, usually enough to keep them out of the theaters.

I fear I have gone over the limit answering your letter but it is time someone gets up and tells the manufacturers what we need to make money and keep the industry alive.

Respectfully,

THIRD STREET THEATER COMPANY,
Per, C. D. Buss, Manager.

PAST CONVENTIONS AND EXPOSITIONS OF THE MOTION PICTURE EXHIBITORS' LEAGUE

Notable Gatherings of Previous Years Which Indicate the Growth and Development of the Important Organization Which Holds Its Seventh Annual Assembly Next Week in Chicago

The history of the Motion Picture Exhibitors League of America has been a record of stirring scenes and activities which have kept pace with the growth of the industry. The conventions which began seven years ago have grown from comparatively small gatherings to really great assemblages of film showmen and others. In almost every case there have been expositions held at the same time as the conventions where stars have appeared and booths have contained exhibits of the producers, accessory firms and others.

Concerning the first convention, held at Cleveland, Ohio, August 1 and 2, 1911, there is not a great deal of data at hand, and it is recorded that only 200 were in attendance. However, the gathering was reported as most enthusiastic. Partisan politics were discussed and independent manufacturers talked, manifesting great prospects for future development. How those prospects were realized is seen in reports of succeeding expositions.

Chicago Favored City

Chicago seems always to have been a favorite gathering place for the exhibitors, and the next event was at the Hotel La Salle, the week of August 14, 1912. Two hundred and fifty delegates and 1,000 or more exhibitors made this a very considerable affair, the total attendance reaching 2,000.

At this time President Neff was re-elected when a Mr. Sweeney withdrew in his favor on the eve of a prospective battle of some importance. Many of the sessions were behind closed doors and little attention was given it by the Chicago trade press for that reason.

At that time the Patents Company was in full swing, and a resolution was adopted asking why prices varied on special releases from \$15 in Detroit to \$75 in San Francisco. There was further legislation to curb the Patents Company.

Censorship, always a bugaboo, was discussed but no very clear decision was arrived at. An odd forecast of certain recent developments as represented by

the First National Exhibitors' Circuit and its plans, appeared in the intimation that exhibitors might decide to make their own films.

There was much entertainment. The Selig Company did nobly and the visitors saw all there was to see—and then some. Universal, Essanay and others took an active part in the affair. Reliance, Thanouser, American, gave souvenirs and otherwise helped make the gathering a success. This was a real convention—and while not a great deal was accomplished of a practical nature, the social side was well taken care of.

The Third Convention

New York was the scene of the third convention and the first annual exposition at Grand Central Palace. A serious split occurred in the national body at that time, M. A. Neff was re-elected president, but the resultant fight caused the withdrawal of eight states and Canada and the formation of the International Motion Picture Association.

The convention began on Tuesday, July 5, 1913, and lasted until Saturday. Wednesday was Pathe-Freres day; Thursday, Kalem had the stage; Famous Players gave a dance that night. Vitagraph held forth on Friday, and Coney Island was invaded in the evening. Westerners—Selig, Essanay, Kleine, had Saturday to themselves.

The convention was well attended, the exposition a big success with fine displays.

The late Mayor Gaynor was the hero of the opening day of the convention and spoke at length. He was introduced by President Sam Trigger of the State League.

Gathering in Dayton

Dayton, Ohio, was the scene of the next convention, during July, 1914, and the city was turned over to the delegates and visitors. The officials of the city and state attended and delivered addresses. Though the attendance was not as large as had been hoped for, much history was made. The elimination of President Neff, who withdrew

when it was seen that his running again would only widen the breach formed at the last convention, brought about peace in the organization. Mr. Neff was said to have done a fine thing in withdrawing and was given a vote of thanks.

M. A. Pearce was elected president. Sam Trigger, Judge Tugwell and Peter Jeup fought hard for peace and harmony. Mr. Pearce was a Baltimorean and a fine type of business man exhibitor. He, too, had much to do with bringing the League into one harmonious whole. But it was a hot session. There were all-night talks and the debate was spirited. The exposition was not so satisfactory as it was hoped and some dissatisfaction was apparent.

San Francisco in 1915

San Francisco, the city loved around the world, had the honor of entertaining the film showmen in 1915—the year of the Panama Pacific Exposition. The sessions opened July 13 with welcome addresses by Governor Hiram W. Johnson, of California, and Mayor Rolph, of San Francisco. National President Pearce gave an opening speech. Then the exposition was visited.

Frederick J. Herrington was elected president, and harmony prevailed. M. E. Cory, chairman of the committee, presided at the opening. The exhibits were excellent and the whole affair was one of the best that has been held.

The Panama Pacific exposition naturally drew big crowds and the gala appearance of San Francisco made the visit particularly enjoyable. Among the speakers were W. W. Hodkinson, D. W. Griffith, P. A. Powers, Col. Wm. N. Selig, etc. There was a big dance, an affair of memorable character, and in a blaze of glory the fifth annual convention came to an end.

Back in Chicago

Back to dear old Chicago went the exhibitors last year—the sixth gathering. The Coliseum, where the cohorts will gather again shortly, was the scene and the big doings were the election of

Lee A. Ochs as president, the increase in size of the executive board from seven to nine, ratification of the National Association of the Motion Picture Industry, plans formed for fighting censorship, etc.

The events of last year—the convention took place beginning July 20, 1916—are almost too familiar to film folk to need repetition here. It was a notable convention, however. Federal censorship was condemned, Federal tax attacked, and open booking advocated.

Governor Dunne of Illinois opened the affair. He explained why he had vetoed the censorship bill. Secretary of State Stevenson followed him with a speech. W. W. Irwin of Vitagraph gave a stirring talk advocating joining the national organization. Other prominent speakers were heard and the attendance was large at all sessions. The exposition was not as well managed as might have been, but the representation was quite large and some of the exhibits particularly fine.

And so the exhibitors have come together for discussion, organization, year after year. Each convention has seen something of moment, something of value, accomplished. There has been much waste talk—as there always is in such gatherings—there has been some dissension, but it has all made for progress.

The coming convention will be, perhaps, larger than any in the past, despite the war. There will be more serious matters to consider, problems of greater moment, of more somber import—but the men are here to solve them. Men with brains, intelligence of first order, ambition, acumen. The exhibitors of today stand on a par, generally speaking, with the representatives of other lines. They are becoming accustomed to the necessity of meeting problems with intelligence. The days of stress have come and gone, and there are more ahead, no doubt. But through all the industry will persist and develop and increase, because it is the thing the people want.

FOUR BEAUTIFUL SCREEN PLAYERS



MARGERY WILSON
(Triangle)



LINA CAVALIERI
(Paramount)



MARION DAVIES
(Geo. W. Lederer)



EVA TANGUAY
(Selznick)

LITTLE JOURNEYS TO EASTERN STUDIOS

I—Astra

By ALISON SMITH

The activities, characteristics and general tone of the Eastern Film Studios will be embodied in this series of articles which will appear at intervals. Some time ago THE MIRROR published a series of papers descriptive of the studios in the West and it is the purpose to follow out the same idea here. The following tells some interesting facts concerning Astra, one of the most important producing companies for Pathe.—Ed.

Your first impression of the Astra studio is its atmosphere of extreme courtesy. It is as if this smaller division of the great Pathe firm was keeping up the tradition of the proverbial French politeness, and had created the same atmosphere at 1 Congress Street, New Jersey, that permeates the huge plant of the original studio, at the Rue de Vincennes in Vincennes. From the scene shifters up to the highest officials there exists the same easy, informal consideration for others—a sort of business camaraderie as if they each had an equal interest and liking for their work, and were proud to display its results to strangers.

The studio itself hangs over the heights of New Jersey in a position which gives it a bird's-eye view of the river and of Manhattan in the distance—a panorama that would seem to offer possibilities for the camera. Although the building is in Jersey City, it is only a short automobile run to the open country around the Palisades, which offer almost every variety of background from a dense jungle for an adventure story to a daisy field for a sentimental romance.

Tour Through Studio

A. T. Finch, treasurer of the company, personally conducted an impromptu tour through the studios which began with the first floor of the three-story building. This is primarily devoted to the details of administration. The offices of the officials, the special rooms for the directors and a separate department for the clerical force fill the front of the building, while a line of costume and property rooms stretch to the back. There is a large carpenter shop and smaller workrooms for the scenic artists, designers, and drapers. The most interesting section of this lower floor is the room set aside for the scenario department, and also in a sense the most important, for here the ideas originate that are to be put into material form in the studios upstairs. Phillip Bartholomae, author of "Very Good Eddie," is head of the department, and has built up his excellent staff with the realization that the success or failure of a production rests primarily on its foundation, which is the script from which the entire play is developed. Mr. W. M. Richey, who has just written "The Neglected Wife" and other screen successes, is one of the most prominent members of the staff, and has been the author of many of the Astra serials and features.

Amazing Contrasts

From the tiny court, just large enough for one exterior set we went up to the second floor, which is devoted to the larger studio where the scenes requiring most space are filmed. Astra has five producing companies, but on this afternoon only two were working. The sets presented an amusing contrast for in one a fair victim of "The Nights of New York" was pleading with her captor, while on the other side of the studio, a girl's boarding-school was in the midst of a midnight feast in "The Fraud." The studio is arranged to give an effect of space far greater than the building might suggest. This is partly the result of the lighting system which

is effected through an arrangement of dark shutters adjusted by a special electric plant.

An ingenious method of saving time and labor is the automatic scenery lift which raises the sets from one floor to another and drops them in their proper places like a giant and infallible stage hand.

Convertible Pool

A swimming pool occupies the center of the room; this is arranged so that it can be converted at once into a placid lake or rocky section of sea-coast according to the demands of the script. This pool has been the scene of many of Pearl White's daring exploits, where she has dived in her many escapes from villains or her pursuits of heroes.

On the top floor is the smaller studio where we found a group busily engaged in putting together the tiny dirigibles to be used in the long-distance war scenes. They are exact models of the life-sized Zeppelins and aeroplanes, and when photographed against a background of

times when nearly all the companies are working together.

Complete and Permanent

The general completeness and permanent appearance of the Astra plant is really remarkable, especially when one considers that the company has been in existence only a little over a year. When the Pathe Freres decided to make their association primarily a releasing organization, they arranged to concentrate all their producing powers on one company which would be representative of this side of their work. The Astra Film Corporation was the result, and the first six months of its career placed it in the front ranks as an independent producing company. From the beginning it has been under the direction of Louis J. Gasnier, formerly general manager of the Pathe exchange and a man of unusually clear vision and comprehensive experience in the film world. He was for some time connected with the Pathe Freres in France, and has thus combined a knowledge of the foreign field with

been gained from his experience in scenario writing, directing, and supervising the details of administration.

George Fitzmaurice is another prominent director whose work just now is identified chiefly with the pictures of Irene Castle. He, also combines his work as a director with scenario writing, and is best known as the author of such productions as "At Bay," "Via Wireless," and other unusually successful films.

Co-operative Help

Even a brief survey of this plant serves to show the remarkable co-operation of each department which makes organization such an efficient whole. Nearly all the officials have had thorough experience in every phase of the film work, and are able for this reason to give each division the intelligent assistance that can only come from complete understanding and sympathy. The Astra studio is the best possible example of the production of big effects in a comparatively small area.

SOME PROMINENT ASTRA AND PATHE FIGURES



GEORGE BRACKETT SEITZ

clouds, give a perfect illusion of a dirigible high in the distance against the sky. Except for this interesting experiment the studio was not in use, as it serves principally to accommodate the overflow from the larger studio at the



L. J. GASNIER

his work in the film industry in this country.

George B. Seitz is secretary of the company and also one of its most prominent directors. His thorough knowledge of what makes a successful film has



GEORGE FITZMAURICE

TURNBULL WITH ARTILLERY

Hector Turnbull, former head of the Famous Players-Lasky scenario department, who recently resigned to take up freelance work, has enlisted as a private in Battery F, First Field Artillery, New York National Guard. Mr. Turnbull, who saw service in the regular army prior to his becoming the dramatic critic of the New York Tribune, chose the First Field Artillery because of the assurance that that organization would be among the first of the National Guard units to see service abroad.

Clara Williams, the Triangle star will entertain the boys at the United States Army Camp at the Presidio, near San Francisco, this week. Among other songs she will render that grand old ditty, "You're in the Army Now."

The father of James Young, the Paralta director, died recently in Baltimore, Maryland. The elder Young was a State Senator and very prominent in civic affairs in Baltimore. The Governor and his staff, the police force and the Fifth Regiment turned out at the funeral which was a most impressive tribute.

SHOW FISKE TORPEDOPLANE

Admiral Bradley Fiske, U. S. N., and Allan R. Hawley, president of the Aero Club of America, were guests of honor at a special demonstration of a motion picture at the Paramount Pictures Corporation projection room Monday where animated drawings showing the theory and operation of the torpedo-planes were shown on the screen for the first time. The torpedo-planes is the invention of Admiral Fiske and the U. S. Government is seriously considering the adoption of this remarkable combination of weapons for use in the present war.

VISITS GENERAL BRANCHES

For the purpose of inspection and extension of the activities of branches, General Film's sales manager, Sidney R. Kent, has started on a tour of south-

ern and western offices. His trip will require a month to complete, and during it a number of important matters are to be taken up with exhibitors as well as with exchange managers.

"SUDDEN JIM" JULY 22

Backing up the recent statement to exhibitors that its program features will henceforth equal in the quality of star, story and production any of the higher-priced independent attractions, Triangle announces the release on July 22 of a production of "Sudden Jim," the popular novel and Saturday Evening Post story, in which Charles Ray will appear as star.

That the new Triangle will stand for a perfect balance of story, star and production is further evidenced by the fact that the production was directed by Victor L. Schertzinger, with Charles Ray in the stellar role.

ALL IN READINESS FOR CONVENTION

(Continued from page 3)



LEE OCHS,
President M. P. Exhibitors League of
America.
Candidate for Re-election.

Madison; T. A. Lee, of Fon Du Lac, J. Rhode, of Kenosha, and J. C. Smith, of Oshkosh.

From the West

Charles D. Pike, theatrical and motion picture agent for the Salt Lake route, at Los Angeles, Cal., has received a wire from the East which states that this convention is to by far outshine any previ-

ous one. Mr. Pike has arranged special cars for Southern California exhibitors and film people who are going East to this convention. A special fare has been decided upon. It is \$80, and return. Many photoplayers are hoping to attend this big meet in Chicago, and it looks as if many of them would.

At the convention the Southwest film people will be cared for in fine style. Booths will be arranged and everything will be prepared for the comfort and convenience of the visitors.



Greenglass Studio, Shattuckville, Ind.
FRANK J. REMBUSCH,
A Candidate for National President of the
Exhibitors' League.

BIG PLANS FOR EXPOSITION

The opening day at the exposition will be known as "Mae Marsh" Day, and Goldwyn Pictures will have the floor. Great preparations have been made and the Goldwyn Special car will carry the staff and stars to Chicago.

Hugo Ballin, William H. Cotton, Goldwyn's artist-specialists, and Herbert Messmore, scenic constructor and technical director, are building and designing special settings for the Goldwyn booths at the Coliseum and will journey to Chicago to erect them. Miss Marsh herself has a big surprise in store for the screen fans of Chicago and all the surrounding territory who will attend the show.

A late cable from Mary Garden, now in Paris, brings the information that she may arrive in America a day or two after the Chicago exposition has opened, but she gives the assurances that she, too, will journey to Chicago to appear at the exposition during the following week, as the closing day comes July 22.

F. M. Brockwell, manager of Goldwyn's Chicago offices, will be in active charge of this company's Coliseum exhibit and handle the local arrangements for Miss Marsh's appearance.

As a Patriotic Measure a Red Cross booth has been offered by the league, free of expense, at the exposition.

Stars to be There

Manager Schindler has announced that nearly all the large producers have contracted for space, and the following stars have been promised:

Mutual, Charles Chaplin, Mary Miles Minter, Helen Holmes; Selznick, Norma Talmadge, Constance Talmadge; Universal, Violet Mersereau; Metro, Francis X. Bushman, Beverly Bayne, Harold Lockwood.

The Goldwyn stars have been mentioned, and while the Paramount Group, Pathe and others have not at this

writing named those to be present, some of the most popular players will no doubt be on hand. Art Dramas will send Jean Sothern and Alma Hanlon. Henry B. Walthall and Hobart Henley. Anita King—in fact, nearly all the best known favorites, will be there to greet the visitors in the various booths.

Decorations Elaborate

The decorations of the Coliseum will be elaborate and much time has been devoted to the work of preparing something out of the ordinary for this event.

Most of the companies have arranged for artistic booths, and there will be special days for many of the big companies. The supply and equipment men, all accessory manufacturers, etc., will be represented in the big show.

Rose Tapley, of Vitagraph, will, of course, be among those present; she is a tireless worker for the cause of the exhibitors and will continue her good work at this time.

There will be the customary "stunts" for the delectation of the lay guests, but they will be better than ever, if promises are kept, and prizes have been offered for novel ideas.

Committees in Charge

The committees having in charge the national show are as follows:

Chicago Honorary Committee: George K. Spoor, president Esmaray Film Manufacturing Company; William N. Sellg, president Sellg Polyscope Company; John R. Freuler, president Mutual Film Corporation; George Kline, president Kline Optical Company; Watterson Rothacker, president Rothacker Film Manufacturing Company.

Finance Committee: Peter J. Schaefer, chairman, Jones, Linnick and Schaefer Company; Nathan Ascher, Ascher Brothers Theatrical Enterprises; Joseph Trins, Lubliner and Trins Enterprises.

Exposition Committee: Joseph Hopp, William E. Heaney, Alfred Hamburger, Robert B. Levy, George D. Hopkinson, John H. Prundt, Max Schwartz, M. S. Johnson, M. B. Ludick, Schaefer Brothers, Charles Schaefer, Chicago Cinematograph Company, Kedzie Amusement Company, Boston Theater Company, Madison Street Theater Cor-

EXHIBITORS TELL THEIR PREFERENCES

(Continued from page 8)

must be a change in presidents at the Chicago convention, but would not like at this time, to commit myself."

Brief and to the Point

H. Daley, who with H. T. Eaton conducts the Opera House and Magnet at Claremont, N. H., answers the questions pointedly:

"Prefer open booking."

"Best picture—Clara Kimball Young in 'The Common Law.'"

The comedies that go best with them are of the refined variety. More of Sidney Drew class would be preferred. "Lee A. Ochs is the choice for president of the National League."

Prefers Open Market

The Brown-Grand Theater, Concordia, Kan., by its manager, believes that open market system of booking is preferable. The best feature exhibited there was "Intolerance."

"The best type of comedy for a small town is always the slapstick variety," it is asserted. Here is a startling statement: "Sydney Drew and Doug Fairbanks would starve here."

Waxing humorous—but perhaps wise in his generation, the writer says: "I would suggest General Prosperity for president of the league."

Another Half and Half

The manager of the Elmira Theater, Elmira, N. Y., believes in the half and half policy in booking. "Mothers of France" is named as the best feature. Refined comedy goes best, and he would prefer more and different comedies. Lee A. Ochs is favored for the head of the league.

The Brunswick Amusement Company, of Duluth, Minn., will have a representative at the convention and favors Mr. Ochs, affirming he has done more for the exhibitors as a whole than "any president we have yet had."

The open market is preferred, but the program is admitted to possess many features for exhibitors situated outside of states not having exchanges. The best picture question is passed up as impossible of a fair answer. Keystone comedies please, but there is lack of enough refined comedy.

The manager of the Electric Theater, St. Joseph, Mo., prefers the program system, can not decide on the best picture and finds comedy-dramas most popular.

Shea's Hippodrome Theater, Buffalo, N. Y., by its manager, declares for the open market, names Wm. S. Hart in "The Desert Man" as the best picture and finds Chaplin, Keystone and Arbuckle comedies most popular. More comedies are desired.

Wm. A. Brady His Choice

The Southern Motion Picture Corporation, Ally H. Barren, manager, writes:

"The open market is my preference because it tends to make both the producer and the exhibitor more alive and removes the necessity of booking objectionable pictures."

"In my opinion 'Broadway Jones' (Artcraft) is the best feature we have run during the past year because it was a financial success; it was artistic throughout; interest was held to the

poration, John J. Hodgson, Automatic Amusement Company, I. E. Berkson, M. and S. Katz, H. C. Miller, John Haag, Baibian Brothers, Paul Sittner, H. Schoenstadt, Verne E. Langdon, Andrew Karas, John Rebeng, W. D. Burford, S. H. Sellg, Samuel Levin, Louis Zahler, H. E. Newell, Thurn and Booth, P. H. Franke, Mrs. M. McFadden, Miss Anna Kesner, Charles Stuart, Fred Hartmann, H. A. Hill, Theodore C. Eichenbaum, Jacob Cooper, Samuel Gold, Charles Abrams.

very end and the comedy was put over without the aid of slapstick—the whole making up a picture entertaining to the nth degree—and that is 'going some.'

"Comedies, such as 'Broadway Jones' or the Metro-Drew comedies find most favor with our patrons."

"Comedies as a rule do not please our audiences as much as dramas and from writer's opinion there are few comedies that should be released in more than two parts."

"Because of the deep interest and earnest endeavor of Mr. William A. Brady in the motion picture field, he would be the writer's choice for president of the Exhibitors League."

Thought on Serials

Manager M. Wise, who is also proprietor of the Odeon at Birmingham, Ala., says that there are "Too many serials and not enough complete short dramas. Serials are fast playing out in Birmingham. We need Western or war or any fast, exciting short dramas in this section. Good short comedies always acceptable."

He prefers open market and says fast comedies with "pepper" go best. Desires better and different comedies.

R. J. McAdam, manager with D. Sullivan, of the Casino at Halifax, N. S., prefers open market, declares that from a combined financial and artistic standpoint, Vitagraphs "The Girl Philippa" was the best film exhibited in the past year. Slapstick comedies please majority of his audiences, but he would prefer elimination of the vulgarity.

The following is interesting:

"For president of the league I would like to see a man who has no personal axe to grind at the expense of other exhibitors and one who, like yourself, occasionally makes a comprehensive canvass of the ideas held by leading managers all over the country."

The foregoing replies, selected from the large number received, give a good general idea of the needs of exhibitors. Better comedies and more of them—clean comedies—are almost invariably asked for. The open market seems to find considerable favor.



MAE MARSH,
in a Goldwyn Picture.

NATIONAL ASSOCIATION PLANS TO INCREASE DIRECTORATE

Matter Will Be Determined at Annual Meeting Next Week in Chicago—Special Car Monday to Carry Those Who Will Attend

The first annual meeting of the members of the National Association of the Motion Picture Industry is to be held at the Princess Theater in Chicago, on Wednesday, July 18 at eleven o'clock in the forenoon. The meeting will be presided over by President William A. Brady, who will present his report and call for the reports of the executive secretary, treasurer and the special committees which have been created since the formation of the association last August.

At this meeting the candidates who have been nominated by the various branches of the organization are to be elected as members of the Board of Directors to serve for the ensuing year.

During the past week the producers, distributors, supply and equipment concerns and the general division consisting of individuals and the trade publications have held meetings and selected their candidates for directors. The producers have nominated the following: William A. Brady, World Film Corporation; D. W. Griffith, Artcraft Pictures Corporation; William L. Sherrill, Frohman Amusement Corporation; Carl Laemmle, Universal Film Company, and Adolph Zukor, Famous Players-Lasky Corporation.

Distributors have nominated the following: J. A. Berst, Pathe Exchange, Incorporated; Arthur S. Friend, Famous Players-Lasky Corporation; Walter W. Irwin, Vitagraph-V.L.S.E.; P. A. Powers, Universal Film Manufacturing Company, and Richard A. Rowland, Metro Pictures Corporation.

Supply and Equipment Branch: Donald J. Bell, Bell and Howell, Chi-

cago; J. E. Brulatour, Eastman Films; J. H. Hallberg, United Theater Equipment Corporation; Walter J. Moore, H. C. Miner Lithographing Company, and J. F. Skerrett, Nicholas Power Company.

General Division: Paul Gulick, Universal Film Manufacturing Company; Arthur James, Metro Pictures Corporation; William A. Johnston, *Motion Picture News*; Joseph F. Lee, States Rights Buyer, and Thomas G. Wiley.

There are thirty members on the Board of Directors of the National Association at the present time, one-third, or ten of whom are nominated by the Motion Picture Exhibitors' League of America. Each of the other four branches, above named, nominates five directors, and President Brady has announced that it is his purpose to apply through the regular channel for an increase in the number of directors from the exhibitors from ten to fourteen and from the other branches from five to seven. This action is taken in view of the large growth in the membership of the National Association during the past eight months and with a view to bringing to the directorate the new men representing important interests who have been helpful in upbuilding the organization and whose advice and counsel will be welcomed by the active officials who have given so much of their time and money during the past year to make the National Association a truly representative organization of the film interests. It is assumed that the various increases in the directorate will be approved at the annual meeting, in which event the producers have recommended



WILLIAM A. BRADY,
President National Association of the Motion Picture Industry.

that Samuel Goldfish, of the Goldwyn Pictures Corporation, and William Fox, of the Fox Film Corporation should be nominated as the two additional producer directors.

The distributors have appointed a nominating committee to select their two additional representatives on the board. The supply and equipment division has recommended N. C. Cotabish, National Carbon Company, Cleveland, Ohio, and Joseph F. Coufal, Novelty Slide Company, as the two representatives from this division. Fred J. Beecroft, of the *Exhibitors' Trade Review*, and George Irving, motion picture director have been recommended as the two additional representatives from the general division.

If these plans are made effective, the

National Association will have, after July 18, a board of directors of forty-two in number as against thirty during the past year.

Many of the officers and directors of the organization are planning to leave for Chicago on Monday, July 16, and arrangements are being made for a special car to be attached to the Twentieth Century Limited, leaving the Grand Central at 2:45. Applications for space can be made at the offices of the National Association, Times Building. The headquarters of the National Association in Chicago will be the Congress Hotel and in charge of Frederick H. Elliott, executive secretary, who is also making the arrangements for the special car and will accompany the associations' officials to Chicago.

What the National Association of the Motion Picture Industry Has Accomplished Since Its Inception

(Following is a list of the achievements of the N. A. M. P. I. during the brief time since it came into existence. It is certainly evidence that the motto of the organization, "Unity of Action Spells Success," is right.)

Resolution against any form of legal-ized censorship.

Conference with President Woodrow Wilson at Shadow Lawn. Conference with Charles Evans Hughes at West Orange, N. J. (the industry assured of their support and co-operation and that they did not approve of the un-American idea of censorship).

Co-operated with exhibitors in defeat of Senator Cristman at the primaries. Instituted campaign among all candidates for Congress and State Legislatures placing them on record as regards to censorship.

Killed censorship agitation at annual meeting of New York State Federation of Women's Clubs.

Killed the Wheeler Bill which would have imposed a tax of a million dollars on the industry in New York State alone.

Eliminated the tax on films in the war revenue measure, which would impose an additional burden of ten million dollars on the film manufacturers.

Distributed 5,000 slides and 2,000,000 petitions in New York State for Sunday opening.

Retained John B. Stanchfield and Judge Seabury to appear in Sunday opening case before the Court of Appeals.

Co-operated in state campaigns for the legalizing of motion picture theaters on Sunday.

Censorship bills as well as many drastic and antagonistic measures have been defeated in thirty states through the efforts of the Censorship Committee.

Present indications are that the Beyer bill in Pennsylvania legislature has been killed by the National Association's activities, which would impose a tax of \$750,000 on manufacturers in the State of Pennsylvania alone.

Secured reduction in war revenue bill of the proposed tax from ten to six per cent. on all express shipments. This has again been reduced to tax of 1c. on shipments for which charge is 25c. or each fraction thereof.

Co-operated with the District Attorney's office and secured the indictment of persons engaged in stealing films.

After months of constant effort the co-operation of many important state and national organizations has been secured in the interest of the industry, notably, the State Federations of Labor and the American Federation of Labor, The Author's League, Safety First Federation of America and the National Fire Protection Association.

The activities of the Transportation and Insurance Committee have accomplished many benefits to the industry. Through the Transportation the following have been attained:

Securing consent of the Post Office Department to accept film shipments for parcel post, as well as betterments in service.

Standardization of film cases which will reduce the expenses to exchanges and exhibitors by fifty per cent.

Securing of order permitting paper to go in film cases, eliminating a great expense item.

Plan of co-operation with the various express companies providing for conference which have resulted in much good.

Secured many new rulings through the Bureau of Explosives.

Secured prompt returns on all C. O. D. shipments from express companies, belated deliveries and other betterments.

INSURANCE COMMITTEE.

Has issued bulletins which have been widely distributed through the industry appealing for safety first in the handling of films.

Secured the adoption of a uniform clause for insurance policies in New Jersey, same to be adopted by other states.

Co-operated with the public officials charged with the enforcements of the fire laws and regulations with splendid results.

Working quietly and effectively for the reduction of working men's compensation rates and fire insurance premiums affecting the entire industry.

MOTION PICTURE ENGINEERS PLAN BUSY SESSION AT CHICAGO JULY 19 TO 22

Standardization Will Be Important Topic for Discussion—Equipment Men Send Representatives

Standardization will be the big topic of the convention of the Motion Picture Engineers at Chicago, July 19 to 21 inclusive. It promises to be the largest gathering thus far held by the organization, which is headed by M. C. Francis Jenkins as president and E. K. Gillette as secretary.

The other officers of the society, which is designed for the practical discussion of all matters appertaining to this branch of the film industry, are: Donald J. Bell and E. M. Porter, vice-presidents; Paul Brockett, treasurer. The board of governors consists of the president, secretary and treasurer and the following: H. B. Coles, H. T. Edwards, H. A. Campe, W. B. Westcott. The various committees are:

Committee on Cameras and Perforations: D. J. Bell, chairman; C. A. Akeley, W. B. Westcott. Committee on Picture Theater

Equipment: H. T. Edwards, chairman; C. F. Jenkins, H. B. Coles, A. S. Victor, F. B. Cannock, M. D. Kopple, F. H. Richardson. Committee on Optics: C. F. Jenkins, chairman; F. H. Richardson, Hermann Kellner. Committee on Motion Picture Electrical Devices: H. M. Wible, chairman; W. C. Kunsmann, H. A. Campe, Max Mayer. Auditing Committee: C. A. Akeley, chairman; Herbert Miles, H. A. Campe. Membership Committee: C. Francis Jenkins, Donald J. Bell, Paul H. Cromelin, C. A. Willat, Francis B. Cannock, W. Burton Westcott, Paul Brockett, E. Kendall Gillett, Herbert Miles, Carl E. Akeley, H. T. Wilkins, R. G. Hastings, H. B. Coles, Harvey M. Wible, H. A. Campe, R. E. Vom Saal, Barton A. Proctor, M. D. Copple, F. H. Richardson, H. T. Edwards, Max Mayer, Wm. C. Kunsmann, A. S. Victor, E. M. Porter, N. I. Brown, Hermann Kellner.

There is need, from the scientific angle, of much improvement in the business, and every member of the Engineers' Society is fully aware of this. So that at the convention representatives of most of the leading equipment manufacturers will be on hand.



POLONSKY,
Who Appears in Russian Art Films.

NEW RAILROAD SERIAL ANNOUNCED BY SIGNAL-MUTUAL

"The Lost Express," in Fifteen Chapters,
Features Helen Holmes

Announcement is made by Samuel S. Hutchinson, president of the Signal Film Corporation, that Helen Holmes and Director J. P. McGowan have just begun work on a new fifteen chapter railroad serial, entitled "The Lost Express," which will be released early in September through the exchanges of the Mutual Film Corporation. The new serial will be the fourth film novel in which this daring and talented star and her famous director have participated, the other three being "The Girl and the Game," "A Lass of the Lumberlands," and the current success, "The Railroad Raiders." The new production will have as its main theme a deep mystery plot in which an entire express train, loaded with valuable inventions, is lost—drops from sight completely. It is announced that a tremendous national campaign of advertising in newspapers, trade journals and other media will be used to launch the new vehicle.

CONQUESTS ON JULY 14 Kleine and Edison Co. Arrange for Release of New Features

Arrangements and selection of the first four Conquest programs of seven reels each have been completed by George Kleine and the Edison Company. Release date of the first subject has been set for Saturday, July 14, and each succeeding program of seven reels for each Saturday thereafter.

Great care has been exercised to make the most desirable selections possible and well-balanced programs consisting of from three to five subjects; one four or three-reel feature and the balance of shorter subjects, ranging from 100 to 1,000 feet each. Each subject is so distinct that even though the programs are intended for distribution as a unit, each subject may be rented individually, the whole affording an exhibitor the widest possible variety.

SAVES VIOLA DANA

Viola Dana, Metro star, was saved by John H. Collins, her director, and author of "The Girl Without a Soul," in which she was working, from being seriously injured in a runaway. She was seated sideways on a horse minus a saddle, when the animal bolted toward the camera. Collins outran the horse and rescued the star.

ON SUBMITTING SCENARIOS

Triangle announces that scenarios should be submitted to the Scenario Department, Culver City, Cal., not to the New York office. They will be acted on in ten days.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR's purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

HIRAM ABRAMS

Hiram Abrams, president of the Paramount Pictures Corporation, stands for the square deal; first, last and always. Mr. Abrams learned very early in life that the deal which does not profit both parties in the transaction benefits neither. And having mastered that theory of business operation, he proceeded to put it into



force in all his dealings. Though he is a man of great wealth and one of the leading figures in the motion picture industry, Mr. Abrams is less proud of these accomplishments than of the fact that many of the men who are on the books of his Boston Paramount Exchange today were among the first people that he ever did business with when he started eight years ago. He has built his success upon a solid foundation of friendship as he has gone along, carrying with him in his progress toward the goal of prosperity a host of satisfied friends and customers.

Mr. Abrams stands for broadness and bigness of mind—a fact which is amply attested by the fact that some of his keenest business rivals and competitors are among his best personal friends. He is that rare type of man who can conduct big business deals over a telephone because his verbal assurance is all that is required to bind a bargain.

Having learned the motion picture business from the outside in, as it were, Mr. Abrams is able to talk to an exhibitor in terms of sympathy and understanding. He was an exhibitor and an exchange man before becoming the head of the giant distributing concern of which he is now the president. He has never lost this personal contact with the men at the front and for that reason is quick to sense the needs of the exhibitor.

The momentous decision of Paramount to change its methods of distribution from the program to the "star series" selective booking plan of operation is indicative of the close watch which Mr. Abrams maintains over the rapidly changing conditions in the industry. It is evident that the business no longer needs the program system which was the

foundation of its phenomenal growth. The success which Arcraft Pictures Corporation enjoyed through its organization of a "star series" plan pointed the way to the adoption of that method of distribution to suit the needs of Paramount.

Sure in his own mind that the "star series" was the one method which was fairest to all concerned, Mr. Abrams, nevertheless, consulted representative exhibitors from every part of the country and received their endorsement of the idea before a single move was made by Paramount. It is this consideration for others which has made him one of the biggest and most popular men in the motion picture industry and a man whose opinion can be safely counted upon to reflect that of the representative men in any branch of the business.

Mr. Abrams is a shining exception to the old rule that the prophet is not without honor save in his own country. When he returns to his native city of Portland, Me., the entire town welcomes him. The fact that Mr. Abrams bought the Portland baseball team in order to keep the Eastern League franchise in his own town is indicative of the loyalty and spirit of generosity which guides him in his life and work and is of course only another source of pride to Portland in this, one of its most illustrious sons.



ALICE LAKE,
Appearing in "Come Through."

SELIG WORLD LIBRARY OFFERS MANY FEATURES

Interesting and Instructive Scenes Shown
in Magazine

The synopsis for Selig World Library No. 9, released in General Film Service on Wednesday, July 11, upholds the previous high standard of this interesting and educational reel magazine. Following are some of the features: Historic Washington, D. C., with St. John's Church, built in 1816; one of its pews is always reserved for the President; Ford's Theater, where Abraham Lincoln was shot; the house across the street where Lincoln died; the old James Creek Lock House; the old Colonial dwelling used as the United States Supreme Court during 1814, after the British burned the Capitol, and other points of interest.

Little Willie, a chimpanzee, goes for an airing in Central Park, New York City.

A poultry farm with a spacious house with yard attached. Varieties of chickens ranging from Plymouth Rocks to the Japanese long-tailed fowl of exquisite plumage.

The floating dwellings of Canton, China; boats upon which thousands live; these inhabitants are called boat-people.

Goat's milk for children. Goats are valued for their hair, milk and the flesh as food. The skin of a goat makes good morocco leather.

SCREEN PRESERVES ART OF SIR HERBERT TREE

Virtually His Last Picture Was Made for
Triangle

The news that Sir Herbert Beerbohm Tree, one of the most remarkable figures in the theater of the past several decades, died in London July 2, has peculiar significance to the world of motion pictures, for virtually his last original creation was the part of John Coburn in the Triangle five-reel feature, "The Old Folks at Home," released as part of the regular program October 15, 1916.

In this photoplay, a dramatization of a short story by the American writer, Rupert Hughes, Sir Herbert played the part of a venerable State Senator who was compelled to fight down dishonor brought upon his family by his son. At the time it was hailed as one of the genuinely distinctive characterizations of the year.

IS SOUTHERN STORY

Selig Announces Interesting Two-Reel
Feature

The Selig Polyscope Company announces its latest releases in General Film Service. On Monday, July 16, "A Daughter of the Southland" is the title of a two-reel production, which carries a romance of the Southland during the days of the Civil War. It is said that the drama carries a number of spectacular scenes of battle not the least of which is the battle between the Monitor and the Merrimack.

"The L. X. Claw" is the title of the Selig one-reel release booked in General Film Service on Saturday, July 21. It is a detective story of thrilling interest. How the chalk mark L. X. on the sole of a boot proved the clue that ultimately led to the apprehension of a clever thief, and the return of the diamond necklace, is said to be a wonderful study in the science of deduction.



BRYANT WASHBURN
in Essanay's "Golden Idiot."



MONTAGU LOVE
in "Brand of Satan."—World.



RUTH ROLAND
in "Neglected Wife."—Pathe.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



WHY HE CANCELED FILM

Applause Too Great and Exhibitor Had to Stop Showing

A brickbat hurled at the General Film Company by an exhibitor had attached to it a bouquet ten times as large, whereby a new excuse for cancellation has been received with a great deal of appreciation instead of dismay. The exhibitor canceled because the show proved too popular. The attraction in question was the Kalem Company's 15-episode series of Western adventure, "The American Girl," with Marin Sais featured.

In begging to be excused from running this series any longer the exhibitor, from a small town in Illinois, wrote to the General's branch at St. Louis:

"I am sorry to state that I am compelled to have to cancel for the time being your Sunday shows, beginning with the shipment that reached me July 1.

"The reason is a rather peculiar one. You see, I am running 'The American Girl,' and my Sunday show has a large bunch of the younger folks, and most every stunt that is pulled off in 'The American Girl' of course starts the applause, and I have been notified by the city officers that I will have to cut out so much noise on Sunday evenings. You know now everything is open on account of the warm weather and I cannot confine the noise to the theater only. And besides with the performance tonight I will show in the air dome.

"It is rather hard when a picture is so good that a person has to cancel it on account of the applause."

In the same letter the exhibitor endeavored to make new arrangements for keeping up the picture, and Branch Manager H. E. Elder recommended to him that he transfer "The American Girl" to a "week day."

"WARRIOR" AT CRITERION

The successor to D'Annunzio's "Cabiria," which is now in its third year of success, is "The Warrior," a new and timely battle story of the Alps, in which the famous "Cabiria" star, "Maciste," makes his re-appearance at the Criterion Theater Monday, July 16, for an engagement of four weeks.

The story of "The Warrior" was built around actual conditions on the Italian front in the Alps. Two years were spent in its making, and hazards of border warfare in the mountains are shown for the first time in "The Warrior." Harry Raver is sponsor for the picture here.

NO DRAB PLAYS FOR HER

Upon renewing her contract with the Van Dyke Film Corporation, releasing through Art Dramas Inc., Jean Sothra insisted on the insertion of a novel clause, whereby it is understood that she will not appear in any productions whatever which are concerned with unwholesome subjects.



PEARL WHITE.
in Pathe's "Fatal Ring."

GOLDWYN PICTURES CONTRACTED FOR BY BIG EXHIBITORS

First-Run Houses in Many Cities Signing Up for Films

In rapid succession the big, first-run motion picture theaters throughout America are being linked by contract with Goldwyn Pictures Corporation for the entire first year's output of the new organization owned and operated by Samuel Goldfish, Edgar and Archibald Selwyn, Arthur Hopkins and their associates.

Jones, Linick and Schaefer, owners of a Chicago chain of theaters, including the largest screen houses within the downtown "Loop" district have signed for all of the Goldwyn productions which will be exhibited first at the Colonial theater in the very heart of the city.

Besides the theaters under their ownership, Jones, Linick and Schaefer are affiliated with Ascher Brothers and other film magnates controlling half a hundred important houses in the second largest American city.

Another important contract signed by Goldwyn this week is with John H. Kunsky for the first run rights for Goldwyn productions in Detroit. Mr. Kunsky will play Goldwyn Pictures at the finest of his houses, the Madison Theater, and later they will also be seen at his nine other theaters in Michigan's great industrial center.

W. J. and J. W. Dusenbury, owners of



THOS. H. INCE SIGNING CONTRACT

With Adolph Zukor (center), Hiram Abrams (standing), and Walter E. Greene (left).

the Grand Theater, Columbus, Ohio, one of the largest and best known houses in the state, have signed for all twenty-six Goldwyn Pictures for the next year. This contract was closed through Goldwyn's Cleveland office.

INDIANA EXHIBITORS ENDORSE REMBUSCH

Will Back Him for National Presidency—Deposit System Protested—Interesting Annual Session

At the annual meeting of the Exhibitors' League of Indiana, held in Indianapolis on June 21, the first official gun was fired in the campaign to elect the present Indiana State president, Frank J. Rembusch, to the national presidency, when the elections took place at the convention of the Motion Picture Exhibitors' League in Chicago. Hugh O'Donnell, of Washington, Ind., made a resolution that officially established Mr. Rembusch as a candidate for the office. He gave, in an enthusiastic speech, the history of the Indiana League and the great success it has had under the leadership of Mr. Rembusch and ended by making the resolution, which was passed unanimously, instructing the delegates to the convention to work for the election of Mr. Rembusch.

The resolution reads: "WHEREAS, The Motion Picture Exhibitors' League of Indiana see the need of a strong National Organization under able and conscientious leadership and inasmuch as F. J. Rembusch, our State president, has always been one of the most able and best workers in the League, being one of the originators and organizers of the Motion Picture Exhibitors' League of America and one of the fathers and foremost organizers of the motion picture industry, and

"WHEREAS F. J. Rembusch has always stood for the best interests of the exhibitor against censorship, against advance deposit system, of clean pictures and for a high ideal in the motion picture trade.

"AND WHEREAS all of the other original organizers of the League have been honored by office in the National Organization, except F. J. Rembusch, and knowing his fitness and ability through many years of experience as an exhibitor:

"Be it therefore Resolved, That the delegates for the National Convention at Chicago be instructed to work for the election of F. J. Rembusch as president of the National League and use every good means to bring about his election."

Also the meeting adopted a resolution to again protest against the advance deposit system which is demanded by many exchanges and that everything be done to fight against this system and the elimination thereof. It was the unanimous opinion of the members that the advance deposits more than anything else has been the cause of some rather discouraging conditions that have existed in the exhibiting business for the last three or four years. The system that is most favored is the daily or weekly cash method of trade. It was incorporated in the resolution that thanks be extended to K. E. S. E. for the elimination of their advance deposit system. A letter containing the motion has been sent to every film manufacturer and exchange.

During the last month President Rembusch has, with the aid of Secretary Andrews, inaugurated a new plan to gain membership, which has proved successful. The League engaged a solicitor, who has called upon every man in the State and each member is asked to pledge himself to give one dollar a month to the State organization. The results were that over 100 new members have been added within the

last thirty days, over \$1,200 subscribed and \$500 in cash added to the State treasury.

Indiana has now over 300 members and expects to raise \$6,000 to carry on the organization through the dollar a month plan in the coming year.

Hugh O'Donnell of Washington reported that the Committee on Insurance, of which he is chairman, is now ready to insure the members of the organization and bond each member. The idea of bonding is to demand that all advance deposits that film producers and exchanges are holding shall be returned at once to exhibitors.

Lee Ochs, the present National president of the Motion Picture Exhibitors' League of America, was present at the meeting.

PRAISE FOR "NEGLECTED WIFE"

"Your serial, 'The Neglected Wife,' starring Ruth Roland, opened with an enormous business. Am writing this after the fourth episode and am in a position to say it is holding up beyond expectation. I am pleased to state it is the best serial I have ever seen."

This is an extract from a letter to the manager of the Pathe Exchange in Milwaukee from the manager of the Photoplay

Company which operates the Strand Theater of Milwaukee.

It is only one of the many testimonials received by Pathe from exhibitors throughout the country on the serial, "The Neglected Wife." Many features in the estimation of the motion picture theater managers contribute to the sustained interest in the serial.

INCREASE ADMISSIONS

TAYLORVILLE, ILL. (Special).—Grand (Chas. Vance, manager): "Somewhere in France" proved a big attraction June 28. Manager Vance has contributed \$80 toward that \$100,000,000 Red Cross fund. He also had to pay a \$75 war tax July 1 for the ensuing six months. All moving picture theaters have advanced the price from five cents to ten cents on account of the war tax imposed July 1. This is the first time in history that the admission was ever raised. Manager John Spaulding, of the Gem, paid \$50 and Manager Joe McCarty, of the Empress, paid \$25 war tax. The Grand is exhibiting pictures every night at ten cents at the present time.

CYRUS D. SIMPSON.

Continued success at the Rialto Theater has been the record of "The Land of the Rising Sun," the ten episode film in Japan, to be released serially in July, at the rate of one reel a week, by the Japan-America Pictures Corporation, New York. Unusual interest has been taken in these films by the Rialto patronage, who have been seeing them at the rate of two episodes weekly.



SCENE FROM "THE MASKED HEART."
Mutual-American.

INDEPENDENT FEATURES

The OPEN MARKET

STATE RIGHTS

ATTEMPTS MADE TO ASSASSINATE ILIADOR

"Mad Monk" Narrowly Escapes Being
Shot During Early Morning

An attempt to assassinate Ilidor, the Russian "mad monk" who is acting the principal role in Herbert Brenon's latest production, "The Fall of the Romanoffs," was revealed last week by employees of the Herbert Brenon Film Corporation at the Brenon studio in Palisade, N. J. For some time there have been vague hints dropped here and there that the picture would never be completed, and that certain persons representing the Russian officials whom Ilidor denounced and thereby brought about their downfall, would seek revenge on the famous monk. No one took these hints seriously until last Tuesday, when an automobile containing George Hall, Brenon's scenario chief, and Roy Hunt, his photographer, was subjected to a fusillade of revolver shots at the corner of Tenth avenue and Forty-second street at about two in the morning. The studio men were returning to New Jersey after taking some night scenes on location and had just taken Ilidor to his home in New York, so that the persons who attacked the car did not accomplish their purpose. However, the chauffeur and the studio men all had narrow escapes, as several bullets whizzed by their heads until they could speed up the car and get out of danger.

The next morning, when Ilidor was told of the affair, he revealed an amazing plot by certain Russians to have him done away with.

F. C. AIKIN WITH ALLEN CORP.

Fred C. Aikin, one of the most popular men in the motion picture industry, has been elected a guiding spirit of the Edmund M. Allen Film Corp. Despite the fact that Mr. Aikin is busily engaged in the State rights field for the Selig Polyscope Company, he plans to spend a portion of every working day in the Allen offices, 29 South LaSalle Street, Chicago, where, in association with Edmund M. Allen, Harry J. Ridings, Joseph Harris and other officers of the Allen Company, a pretentious campaign for "The Garden of Allah" will be formulated and launched. Mr. Aikin's years of experience in the film industry and his personal acquaintance with all those who are influential in the motion picture world, are factors to him as one man in a thousand to be chosen to assist in starting the Edmund M. Allen Company on a prosperous career. The company is planning an elaborate booking and publicity campaign in eight states for "The Garden of Allah," which is considered as one of the most promising film productions of 1917.

GOLDWYN'S OFFER WELCOMED BY WAR SECRETARY

Perfecting Plans to Supply Prints for Use of United States
Army in France—Conferences Held

Secretary of War Newton D. Baker has endorsed the offer of Goldwyn Pictures, made through Samuel Goldfish, to supply without cost one copy of all Goldwyn productions for the exclusive use of the United States Army in France.

Goldwyn, in addition to offering one print of each Mae Marsh, Madge Kennedy, Jane Cowl, Maxine Elliott and Mary Garden production to our American soldiers, also offered to furnish a projection unit of equipment as a gift to the Government.

Acknowledging Mr. Goldfish's offer, Secretary Baker writes:

"My DEAR MR. GOLDFISH: Your letter of June 22 is received and I am placing it immediately in the hands of Mr. Raymond B. Fosdick, who is at the head of the Commission having jurisdiction over the recreational activities of our troops in the various training camps. But before I transmit it to Mr. Fosdick I want to say this personal word of gratitude and appreciation for the offer which you make and for the spirit which animates it.

"Cordially yours,

"NEWTON D. BAKER,
Secretary of War.

Mr. Goldfish at once arranged for meetings with Mr. Fosdick, who is a well-known attorney active in the municipal government of New York and one of the country's best informed recreational authorities.

Goldwyn expects to send the first of its productions to France within the next few weeks, so that it may provide entertainment for our soldiers who are being whipped into shape close to the firing line on the Western front.

The Goldwyn offer is to send one print of each of its pictures to our army abroad during the duration of the war and to provide a standard projection machine and equipment on which the pictures will be shown. Whether these camp showings will be under the auspices of the army staff is



ILIADOR, HERBERT BRENON AND THE INTERPRETER
at Lunch Between "Takes" of "The Fall of the Romanoffs."

THIRD SET OF PARAMOUNTS ON OPEN MARKET

It Includes Many of the Greatest Favorites on List of the
Company

Paramount Pictures Corporation through the executive office announced to all exhibitors throughout the country this week that they had placed their third set of Paramount Pictures upon the open market, available now to all exhibitors in the country, irrespective of the franchise clause in their program contracts. This makes a total of 156 Paramount Pictures that have been offered to all exhibitors, and the list contains some of the greatest productions that have ever been made by the Famous Players, Lasky, Morosco and Pallas producing companies.

The first 104 Paramount Pictures were placed on the open market by Paramount about two months ago and so enormous has been the success of this move and so great

has been the clamoring for additional pictures that the executives of Paramount Pictures Corporation decided upon their present move. These additional fifty-two pictures now offered on the open booking plan contain some of the best-known and most successful productions that were ever issued by Paramount, including such successes as "The Cheat," which has proven to be one of the greatest money makers for exhibitors throughout the country; Mary Pickford in "Esmeralda," "Madam Butterfly," "The Girl of Yesterday" and "The Foundling"; Marguerite Clark in "Still Waters," "The Prince and the Pauper," "Mice and Men" and "Out of the Drifts"; Pauline Frederick in "Zaza," "Bella Donna," "Lydia Gilmore" and "The Spider."

"SQUAW MAN'S SON" SOON

"The Squaw Man's Son," an adaptation of the sequel to Edwin Milton Royle's "The Squaw Man," has been scheduled for release by Paramount on July 26. Wallace Korn and Anita King are the co-stars of this exceptional production which numbers in its extraordinary cast such well known players as Dorothy Davenport, Donald Bowles, C. H. Geldert, Frank Lanning, Ernest Joy, Lucien Littlefield, Mabel Van Buren and Raymond Hatton.



SNAPPED AT GOLDWYN'S

T. L. Tally of the West and Marcus Loew of the East met at the Goldwyn Studios in Fort Lee, New Jersey, last week and were photographed with Samuel Goldfish, president of the Goldwyn Pictures Corporation, and Alfred Weisa, vice-president of the Goldwyn Distributing Corporation, out "on the lot" where a pretentious circus spectacle, which is featuring Mae Marsh's third play, was being photographed. The first four figures, right to left, are: T. L. Tally of Los Angeles, Samuel Goldfish, Marcus Loew and Alfred Weisa.

COHAN AND FAIRBANKS ARE ARTCRAFTS FOR AUGUST

Two Powerful Offerings Are Scheduled
for Next Month

At the New York headquarters of the Artcraft Pictures Corporation, Walter B. Greene, President of the big distributing organization, last week announced his company's offerings for the month of August, presenting Douglas Fairbanks and George M. Cohan in new extraordinary productions.

"For early August release," said Mr. Greene, "we will present George M. Cohan in a screen adaptation of his sensational stage hit, 'Seven Keys to Baldpate.' This photoplay was finished last week and offers to the screen something absolutely novel in the way of a 'mystery farce,' as Mr. Cohan terms this extraordinary play which attracted such wide attention on the stage. Staged under the direction of Hugh Ford, producer of many Famous Players successes and disclosing an exceptional supporting cast, headed by popular Anna Q. Nilsson, this picture of mystery, thrills and surprises, we feel, will present a revelation in filmplays.

"Douglas Fairbanks will also give another big box-office attraction to the screen world in August in 'The Optimist,' an extremely funny subject presented in his own particular style. The new Fairbanks picture is now rapidly nearing completion at the Lasky studios in Hollywood and not only does it present the popular Douglas as an actor but as an author as well, for the story is from the pen of the versatile actor-producer himself, scenarized by clever Anita Loos. Director Emerson reports that this production will be finished within the course of a week, giving plenty of time for its final preparation for August release."

"ALL STAR" CAST

"Curse of Eve" Production Based on
This Idea

The Corona Cinema Company, producers of "The Curse of Eve," in stating their policy of production, have lined up with those other motion picture producers who have come out in favor of the system of making the story, with an all-star cast, the primary consideration in picture-making, as opposed to the practice of featuring a single star, and choosing roles to suit the talents of a particular player.

With this aim in mind the cast for "The Curse of Eve," which is the initial production of this company, was chosen with the idea of getting as many first-rate players as possible to play the various roles. The feminine lead in the production is played by Edna May, former Triangle leading woman. Ed. Cozen, Jack Standing, Clarence Selwynne, Eugene Bessner, Marion Warner, Elsie Greenon, William Quinn, Arthur Allardt, G. Raymond Nye, Jack Lott and George Kuwa, the last named being a Japanese actor of known ability, are among the others in the cast.

LUSITANIA TRAGEDY IN FILMS

Under the Seisnick-Picture banner, Rita Jolivet will begin work this week upon a unique production.

Miss Jolivet, it will be recalled, was the young woman to whom Charles Frohman spoke his immortal last words: "Why fear death? It is the great adventure." For a long time after the disaster which proved to be the first step in a series of atrocities which brought on the war with Germany, Miss Jolivet was unable even to talk about it. Now, however, she has come to the conclusion that the events immediately concerned with the sinking of the great ship are of such vast moment that they should be recorded in permanent form.

Obviously the limitations of the spoken drama are too narrow to make it possible to stage such a story as this, and so Miss Jolivet has made a contract with Lewis J. Seisnick to produce the ideas in a picture. It will not be mere history—there will be a story in it as well. As Miss Jolivet is one of the few persons available who can subscribe in a practical manner the scenes on the Lusitania, the scenario will be worked out largely from her instructions.

TEN CITIES TO SEE "LONE WOLF"

The instantaneous success achieved by Herbert Brenon's latest production for Seisnick Pictures "The Lone Wolf," which is now playing to fine business despite the hot weather, at both the Broadway Theater, New York, and the Studebaker Theater, Chicago, has resulted in the formation of plans to open this sensational feature in ten cities early in August as a pre-release showing. Following the opening in New York and Chicago the Seisnick offices received many telegrams and letters asking for the picture before the regular release date about Sept. 1.

The FILMS REVIEWED



"MESSAGE OF THE MOUSE,"
Vitagraph.

"THE MESSAGE OF THE MOUSE"

Six-Part Drama by George and Lillian Chester. Featuring Anita Stewart. Produced by Vitagraph Under the Direction of J. Stuart Blackton. Released by V. L. S. E.

The Players.—Anita Stewart, Julia Swayne Gordon, Rudolph Cameron, L. Rogers Lytton, Franklyn Hanna, Robert Galliard, Bernard Seigel.

POINTS OF INTEREST

An ingenious plot dealing with international intrigue, with the suspense well sustained. The delightful personality of Anita Stewart in a charming and heroic role.

"The Message of the Mouse" is an interesting drama of love and international intrigue in which a stray mouse unconsciously moulds the destiny of a nation as well as of the two lovers in the east. It gives a detailed presentation of the nefarious methods of foreign spies in the United States and abounds in secret codes, mysterious messages and furniture which looks innocent enough but which can be instantly converted into a trap or a hiding place. Out of all this chaos of intrigue the winning personality of the heroine arises to set things straight and to marry the hero at the end of the sixth reel. It is difficult to understand why the sixth reel was added, as the story might have been told quite as effectively and much more compactly in five.

The plot traces the activities of a young capitalist's daughter in exposing the scheme of a body of foreign ambassadors who are in league against the U. S. Government. Her suspicions are first aroused by a mysterious message brought by a mouse, and she follows up every clue at the risk of her life until her vigilance is finally rewarded by the exposure of the spies and a reunion with her lover.

The engaging personality of Anita Stewart is presented at its best by very skillful direction which brings out the high lights in each situation.

Exhibitors may rely upon the popularity of Anita Stewart and the ingenuity of the plot to make this picture universally acceptable. A. G. S.

"THE LAST OF THE CARNABYS"

Five-Part Drama. Featuring Gladys Hulette. Produced by Astra Under the Direction of William Parke and Released by Pathe July 22.

The Players.—Gladys Hulette, William Parke, Jr., Eugene Woodward, Paul Everton and Harry Benham.

POINTS OF INTEREST

A typical Gladys Hulette picture, containing the usual large amount and kind of appeal, finely acted.

The frequency with which the Gladys Hulette features are released, and consequently the speed under which they must be made, does not seem to lower the standard of the productions. Virtually each one compares favorably with those preceding. "The Last of the Carnabys" is a thoroughly entertaining feature that will prove popular. The story contains wholesome human appeal, conveyed to the spectator through the helpful agency of Miss Hulette and her supporting company, consisting of William Parke, Jr., at last in a part that seems to fit him like a glove; Eugene Woodward, Paul Everton and Harry Benham. The direction is practically faultless, what with a logical sequence of scenes, well chosen settings and the correct amount of action, and above all the general tone of giving the spectators what they want without the machinery showing in the attempt.

The interest in the story is derived from a sister's reformation of her young brother, who has wasted the family fortune in rather careless living. She even goes so far as to sacrifice herself in the eyes of the world by reciting a distinctly disagreeable tale in court, shouldering the blame for a murder that her brother committed.

The interest of the spectator is still further held by a pleasing love story threaded through the picture.

Exhibitors catering to a general audience can rest assured that only expressions of pleasure will be heard from the crowd leaving a theater that has just shown "The Last of the Carnabys." The name of Gladys Hulette should be displayed prominently in all advertising. F. T.

"THE BELOVED ADVENTURESS"

Five-Part Drama Featuring Kitty Gordon. Produced by Peerless Under the Direction of William A. Brady. Released by World.

The Players.—Kitty Gordon, Jack Drummer, Inez Shannon, Madge Evans, Lillian Cook, Robert Forsyth, Edward Elkas, Frederick Trussell, William Sherwood, Pinna Nesbit, R. Payton Gibbs, Katherine Johnson.

POINTS OF INTEREST

The artistic work of Kitty Gordon in a role particularly adapted to her personality. Very skillful direction, which gives a new significance to a familiar theme.

"The Beloved Adventuress" is a vivid drama of the wages of sin, with an unusually strong and sympathetic character in the title role. While the story itself is not particularly original, the details of direction and the work of the excellent cast bring out its message with striking emphasis. The background provides a number of very artistic exterior, including views around the Capitol at Washington, the environs of a large country estate and several very realistic battle scenes.

The story traces the evolution of a soul in a woman who finds the consequences of her doubtful life visited upon her young and innocent sister. After a dramatic struggle against the influences that threaten the girl, an accidental shooting solves her problem, and she gives up her life as a nurse on the battlefield in expiation for her past.

Kitty Gordon played the role of the adventure with great emotional intensity, and was assisted by an excellent cast admirably fitted to their respective roles.

Exhibitors should make the most out of the advertising value in the name of Kitty Gordon in one of her most characteristic and appealing screen roles. A. G. S.

"LIGHT IN DARKNESS"

Five-Part Drama by Peter B. Kyne. Scenario by Alan Crosland; Featuring Shirley Mason. Produced by Edison and Released by K-E-S-E July 9.

The Players.—Shirley Mason, Frank Morgan, William Tooker, J. Frank Glendon, George Trimble, Bigelow Cooper, William Wadsworth.

POINTS OF INTEREST

The heart interest, which is legitimately and effectively introduced.

This story of a love affair which has its genesis in a prison and shows the injustice of certain laws, is effective because it is not overdone. The human interest is convincing and the picture is calculated to hold the audience by its sincerity. The acting is especially well done. Shirley Mason sharing honors with Frank Morgan and others. The direction is good except for the use of obviously Eastern show settings in a California story.

The story is of two young people imprisoned through force of circumstances. Released on parole they marry, and thus offend the law. A vengeful ex-convict reports the fact, but his designs are frustrated by a big-hearted sheriff and a governor who is "a human being."

Exhibitors should play strongly upon the human interest features of this picture. A. H. S.

"DO CHILDREN COUNT?"

"A Place in the Sun"

Two-Reel Episode of Series Featuring Mary McAllister. Released by K-E-S-E. Produced by Essanay.

The Players.—Little Mary McAllister, John Cosar, Mabel Bardine, Arthur Bates.

POINTS OF INTEREST

The child acting, which is not at all precocious; the simple but pretty story.

Little Mary McAllister adds to her already numerous achievements of excellence by her work in this picture, one of a popular series. The charm of a consistent and touching story and the good acting of the characters combine to make a film which will be sure of its appeal, particularly with audiences of women and children.

The story is of a little family whose head is out of work and discouraged. He goes out, is struck by an automobile and taken to a hospital unconscious.

Left alone with her little ones the mother falls ill. She has assured Mary that God will provide in their hour of need. The child finds a wallet of bills and believes it has been sent by Providence. The owner traces it and, being a miser, has her hailed to the juvenile court. The judge pays what she has spent for food and sends her home. To add to the happiness, the father, now recovered, returns and secures a position. A. H. S.



MARY PICKFORD
in "The Little American" (Arctcraft).

"Little American" Literally Flawless

Five-Part Drama by Janie Macpherson. Featuring Mary Pickford. Staged by Cecil DeMille. Produced by Arctcraft.

The Players.—Mary Pickford, Jack Holt, Hobart Bosworth, James Neil, Guy Oliver, Edythe Chapman, Lillian Leighton, Ben Alexander, DeWitt Jennings, Walter Long, Raymond Hatton.

POINTS OF INTEREST

A combination of plot, direction and acting which is literally flawless in its final result, leaving no possible basis for criticism.

It is singularly appropriate that Mary Pickford, who has for years been almost a national figure in herself, should be presented as representing America's womanhood in one of the most powerful war picture yet produced. The influence of the play in stimulating national feeling cannot be overestimated, especially as its brand of patriotism is not the eagle-shrieking variety but has all the force of absolute sincerity and adherence to facts already familiar to us through the history of the international conflict. In a simple and direct manner, without the aid of flag waving or sentimental subtleties, it tells the story of a young American girl's perilous voyage to Europe, her struggle with a detachment of

Prussian soldiers whom she outwits by quick thinking and her final reunion with her lover whose life she has saved. No brief review could possibly do justice to the artistry, suspense and human qualities in the story which has been presented with its full strength by flawless direction. It would be impossible to enumerate the intense situations which have been so perfectly directed, but among them the sinking of the ocean liner, the *Veritasia*, stands out with all the horror that our memory retains of our own national disaster. The war scenes are perfectly reproduced, the struggle in the old French chateau is almost painful in its intensity and the types selected for their respective roles give the last touch of absolute realism.

A particularly original and artistic feature is the romance between the American heroine and a young German officer who is torn between his loyalty for the Fatherland and his realization that his country has forfeited all right to his allegiance. It throws an unexpected light on another phase of the many emotional conflicts that have resulted from the Great War.

The fact that this is not only one of the best war films, but probably the best Mary Pickford film yet produced, carries its own message to exhibitors. A. G. S.

"THE CAR OF CHANCE"

Five-Part Comedy by Waldemar Young. Featuring Franklyn Farnum and Brownie Vernon. Produced by Bluebird Under the Direction of William Worthington.

The Players.—Franklyn Farnum, Brownie Vernon, Helen Wright, Molly Malone, Mark Fenton, H. J. Bennett, Walter Belasco, Harry De Moe.

POINTS OF INTEREST

A fairly amusing story dealing with a man, a maid and a jitney bus. Uniform good acting adapted to the breezy quality of the play.

"The Car of Chance" is the romance of a jitney bus which reconciled two lovers and arbitrated in a street-car strike. While the general tone of the play is decidedly frivolous, there are a few serious situations sprinkled through the action such as the struggle between the labor leaders and the Traction Company and the escape of an honest working girl from her unscrupulous old employer. For the most part, however, the theme is straight comedy and presents some very amusing situations, although the action drags at times as a result of indiscriminate padding. The director has made the most of the comedy in the situations and the entire play was speeded along by spontaneous acting.

The plot follows the adventures of a young millionaire's son who finds himself cut off by his father's will with nothing but a seven-passenger motor and a small sum for his expenses. He promptly converts the car into a jitney bus and this first venture in business leads him into unexpected difficulties from which he emerges triumphant.

The jitney bus has always been associated with comedy of a more or less obvious sort and will make a popular basis for advertising. A. G. S.

"WHEN TRUE LOVE DAWNS"

Five-Part Drama Featuring Susan Grandaise. Produced Under the Direction of Louis Mercanton and released as a Brady-International Service World Picture.

The Players.—Susan Grandaise, Brenton

Marchville, Albert Signer, Paul Guide and Marie Jalabert.

POINTS OF INTEREST

A highly artistic production accompanied by faultless acting by every member of the cast, with the star, coming in for especial mention.

The theory of numerous persons that the "play is the thing" is put to rout in "When True Love Dawns." By giving a story of no particular merit an exceptionally fine production, enacted by a company of thoroughly talented players, the producers of this picture have diverted the attention from the material to the manner in which it is handled. The credit for this should be divided into many parts, with Louis Mercanton, the director, and Susan Grandaise, the featured player, receiving most and equal praise.

Mr. Mercanton has staged the film in such a way that it fills both the eye and the mind. By a clear sense of dramatic values and with a thought for the picturesque he has raised the plot from its banality and thrown a fine cloak over it. All of the exterior scenes are beautiful and the interiors are tasteful, all of which is clearly photographed.

Comparisons are generally odious, but in this instance it may be permissible to state that Miss Grandaise displays as much talent in the second picture shown here, of which she is the star as in the first, although she is not given as much opportunity. She has a method of expression that at once rapidly conveys her emotions and is wholly artistic. The acting in foreign made pictures is of a rather different style than ours, but Miss Grandaise and her supporting company, which includes Brenton Marchville, Albert Signer, Paul Guide and Marie Jalabert, by their ability immediately become international. They make interesting the familiar triangle in which the young woman marries a rich man, sacrificing her true love for a poor man, finally realizing that she loves the man she married when she finds out that he is of sterling character, and ready to sacrifice himself for her.

"When True Love Dawns" is a feature that will prove popular anywhere because of the sheer artistry in its production and acting. F. T.

"THE LITTLE BOY SCOUT"

Five-Part Comedy-Drama Featuring Ann Pennington. Produced by Famous Players Under the Direction of Francis J. Grandon and Released by Famous-Players-Paramount

The Players.—Ann Pennington, Owen Moore, Fraunie Fraunholz, Marcia Harris, George Burton and Harry Lee.

POINTS OF INTEREST

Ann Pennington's personality and dancing ability.

In "The Little Boy Scout" Famous Players have produced a five-reel picture in which the complete matter of entertainment rests on the small but firm shoulders of Ann Pennington. It is given to the little Follies dancer-motion picture actress to hold up the interest in the picture and it can be safely said that she accomplishes it. In countless costumes that range from a Mexican ingenue to the uniform of a boy scout she presents a picture that is attractive indeed, and she does all that is possible in the way of acting with the material that is given her.

Miss Pennington represents a young girl, half-Mexican and half-American, who eludes her guardian uncle to escape an arranged marriage. In eluding him she enters a camp of United States soldiers on the border, from where she is assisted in getting to Lowell, Mass., the home of a relative, by the money collected after an exhibition of dancing, which, incidentally, gives the actress an opportunity to display her recognized talent in this field. The Mexicans follow her and to escape them a second time she joins a troop of boy scouts, who do all they can to aid her. So as to transfer the guardianship of her Mexican uncle to someone else she hurriedly marries the scout's training master, a soldier she met at the border.

Miss Pennington is supported by a cast which does satisfactory work. The same thing can be said of the director. He has filled in the lack of plot with some interesting scenes of a company of troops at the border, a regiment of boy scouts and the star in numerous poses.

"The Little Boy Scout" ought to prove a good drawing card because of the popularity of Ann Pennington. The publicity she has received from her stage work should prove valuable. A prominent display of her name on all billing will have effect.

F. T.

"THE FLAME OF THE YUKON"

Seven-Part Drama by Monte M. Katterjohn Featuring Dorothy Dalton. Produced by Triangle Under the Direction of Charles Miller.

The Players.—Dorothy Dalton, Melbourne MacDowell, Kenneth Harlan, Margaret Thompson, Carl Ullman, Mary Palmer.

POINTS OF INTEREST

Remarkably vivid local color in a dance hall of the far North. The sincere and appealing work of Dorothy Dalton in the character of a dance hall favorite.

"The Flame of the Yukon" is a vivid and realistic drama of the evolution of a woman's soul in the blatan atmosphere of a mining camp cafe. It is staged against the background of the gold stampede in '98, and gives a stirring picture of the half-madened crowds in their feverish pursuit of the dream of riches. In the midst of the hectic atmosphere, the figure of "The Flame" is set with convincing realism and dramatic effect. She dominates all of the thrilling situations, many of which are strikingly dramatic, such as the first meeting with the stranger in the dance hall, the public appeal to "the boys" to permit her to live straight and the final ecstatic reunion with the man she loves, but whom she has renounced, as she thought, forever. The general direction and the selection of types for the mining camp characters made the interior scenes remarkably effective. The exteriors were marred by the fact that the scenery resembled southern California much more than the far North and gives cause for regret that so excellent a scenario should not have been staged in its native setting.

Dorothy Dalton played the character of the "flame" with very touching sincerity and charm.

The mining camp play is always a popular theme and when effectively presented, as in this case, with strong heart interest, it is sure to have a very general appeal.

A. G. S.

"AT FIRST SIGHT"

Five-Part Drama by George Middleton. Featuring Mae Murray. Produced by Lasky-Famous Players, Under the Direction of Robert Leonard.

The Players.—Mae Murray, Sam T. Hardy, Jules Rancourt, Julia Bruns, W. T. Carleton, Millie Lindreth, William Butler and Edward Sturgis.

POINTS OF INTEREST

Freshness of theme and the amusing performance by Sam T. Hardy of an ardently wooed young man.

The ways of a man with a maid kindled Kipling's imagination to effective results, but the ways of a maid with a man, as depicted by George Middleton, in "At First Sight," are just as effectively satisfactory from the standpoint of human interest characterization and scope of situation. Under skillful direction this tale of whimsical ingenuitously assumes a charm that is quite in keeping with the character of its hero. In a world in which conventionality has too long been dominant, it is indeed a stroke of good fortune on the

part of the Lasky Company to utilize Mr. Middleton's services toward refurbishing old times and situations with new twists. Let them keep him at work, and perhaps the charges of familiarity and obviousness so often aimed at motion pictures will disappear!

A naive, magazine-hungry miss has fallen in love at a distance with her ideal—a man who writes ardently romantic stories—and when in the course of obliging circumstances the author has sought out a picturesque farmhouse in her very vicinity for a new inspiration, it is a simple matter to make his acquaintance and demonstrate subtly her affections. Betrothed, however, to a young man of an amorously active past, her plans seemed doomed, but on the day of her wedding she manages unsolicited to break away from the seclusion of her boudoir and seek refuge in the home of the writer. A plain case of abduction without criminal intent is an inspirational problem which the girl in her mad adventure gives him. He must make his story true to life or rather his life true to story, and, post-haste, with the aid of a marriage license and an engaging smile wins the girl and the blessing of the somewhat alarmed parents.

Judicious selection of interior and exterior scenes presents an appropriate atmosphere for the development of novel romance, and the careful restraint on the part of Sam T. Hardy as the writer to appear distressingly indifferent to youthful caprice gives his impersonation a delightfully amusing quality. Mae Murray played winsomely the part of the love-mad maid.

Exhibitors will find in this picture a wide appeal to their feminine patrons, but an appeal which men who have not grown intolerant of youth will also enjoy.

L. R. R.

BRADY LAUGHS AT PREDICTED "DEATH" OF PROGRAM

Gaining in Strength Is Declaration of World Head

"I derive considerable amusement," said William A. Brady, director general of World-Pictures, "from reading a statement that finds its way into print at rather regular intervals to the effect that the program system is slowly but surely dying off and that there is no hope for the future, excepting through the specials. But for these, we are assured every month or so, the whole motion picture industry would be cast upon the rocks and dashed to splinters in no time at all."

"As the manufacturing and distributing corporation with which I am connected is the only concern in this country adhering absolutely to the program in principle and action, I suppose its members are in a better position than other persons to know just how the situation stands. I am, therefore, able to say positively that the program, so far as the business of World Pictures may be regarded as an indication, is vastly better off than at any time since the first animated photograph was taken."

"Instead of being in a forward state of decomposition, as the disciples of the specials would have us believe, the program is gaining strength and momentum every minute. It is in no spirit of boastfulness whatsoever, but merely as a matter of actual record that I say the demand for the World Pictures program is enormously greater at this time than ever before."

"This is important not only in the personal sense (for it is but natural that we should be very much gratified at the existence of such a condition for our own sakes) but as justifying our stand for the program in the face of constantly arising opportunities to wildcat for large immediate profits."

VITAGRAPH EXPANSION

Now Engaged in Greatest Period of Production in Its History

In keeping with its recently announced plan for expansion, Greater Vitagraph now is engaged in the greatest period of production in its history. Ten companies at the big Brooklyn plant and two at the company's Western studio in Hollywood now are making pictures for release through V. L. S. E., the company's distributing organization, while the other companies are making O. Henry pictures for release through General Film. This makes twelve companies in actual operation at the Vitagraph plants and two others will be under way within a week.

NEW GLORIA JOY FILM

"Marylee Mixes In," the third Balboa feature starring Gloria Joy, has been completed by Director Robert Emminger, and preparations are making to film the fourth of the series of six. The little girl did her best work as Marylee, and grouped about her are the old familiar faces that have endeared themselves to the lovers of the "Little Mary Sunshine" plays since Balboa began to produce baby pictures.

FINDS NEW STAR

Edward Warren claims to have discovered an entirely new star on the motion picture firmament and he predicts a great future for her. Her name is Helen Hayes Brown, and she will appear in Mr. Warren's next production, now being rapidly completed at his elaborate studios in Grant-wood.

FIRST PARAMOUNT "SELECTIVES" ANNOUNCED

Imposing Array of Stars, Authors and Pictures Included in the Schedule Under New System

Titles of the first productions under the new selective booking plan for the "Star Series" are announced by Paramount. The actual release dates of these several productions have not yet been determined, but the present announcement designates which photoplay has been selected as the first vehicle for each of the several stars under the new arrangement.

For Marguerite Clark's first appearance, Sir Arthur Wing Pinero's great comedy, "The Amazons," has been chosen. The play has already made a tremendous success on the stage both here and abroad. It was staged under the direction of Joseph Kaufman.

Pauline Frederick will star in "The Show Down," an exceptionally powerful story written by Hector Tarnbull, former head of the Famous Players-Lasky scenario department. Robert G. Vignola, who has directed a number of Miss Frederick's biggest successes, is in charge of the production.

For Billie Burke, Gelett Burgess's "The Mysterious Miss Terry" has been chosen. The photoplay in which Thomas Meighan, one of the most popular leading men on the screen, appears in support of Miss Burke was directed by J. Searle Dawley.

"Mrs. Raffles's Career" has been selected as the medium for Julian Eltinge's photoplay debut. The story was written by Gelett Burgess and Carolyn Wells, and will give Mr. Eltinge a splendid opportunity to display his remarkable ability in feminine characterizations.

For Madame Petrova, the company has selected "The Law of the Land," an adapta-

tion of George Broadhurst's sensational stage success of a few years ago. Maurice Tourneur, one of the best-known directors in the country, is in charge of this adaptation.

Vivian Martin will first appear under the direction of Robert Thoraby in "Little Miss Optimist," an especially appealing story that is ideally suited to the charming personality of Miss Martin.

Jack Pickford and Louise (Buff), the delightful young pair who have gained such popularity as co-stars in recent Paramount pictures, will make their first appearance in the "Star Series" in an adaptation of Owen Johnson's famous Lawrenceville story, "The Varmint." This picture was directed by William H. Taylor.

Sessue Hayakawa, popular Japanese star, will first appear as Hashimura Togo, in an adaptation of Wallace Irwin's inimitable stories of the adventures of the Japanese school boy, Margaret Loomis, who appeared with Sessue Hayakawa in "The Bottle Imp" under the name of Lehua Waipahu, is a member of the cast of this exceptional photoplay, which was staged under the direction of William C. De Mille.

The choice of a vehicle for Lina Cavalieri, who has just joined the Paramount stellar forces, has already been made, and the final preparations of the script are already under way.

Wallace Reid will first appear in "The Hostage," an original story by Benajah Marie Dix, showing the humane impulses which govern the action of men even in the violence and stress of great international conflicts.

PEARL WHITE POSES FOR NOTED ARTIST

Howard Chandler Christy Appears with Pathe Star in Hearst-Pathe News

A novel motion picture has just been released in the Hearst-Pathe News to aid recruiting. It shows Howard Chandler Christy, the famous illustrator and creator of the "Christy Girl," making a recruiting poster which was posed for by Pearl White, who is now appearing in the serial, "The Fatal Ring."

Mr. Christy volunteered to give any necessary amount of his valuable time to his country in the present crisis. Soon after the United States entered the war, Mr. Christy made a poster to aid naval recruiting that was wonderfully successful. It is captioned: "Gee, I wish I were a man." Major Louis Fancher, of General O'Regan's staff, N. Y. N. G., who, in addition to being a soldier, is also a famous poster artist,

was so impressed with Mr. Christy's naval poster that he urged him to draw one for the army.

Pearl White immediately occurred to Mr. Christy as a suitable model, and when he asked her, she gladly embraced the opportunity to pose for him. The result is the latest Christy recruiting poster, and thousands of copies of the poster will be printed and displayed throughout the country. Before it will be displayed on the billboards it will be shown in thousands of the motion picture theaters in the Hearst-Pathe News reel.

In the Hearst-Pathe News, Mr. Christy is shown conferring with Miss White in his studio in the Hotel des Artistes in New York City, relative to the sittings.

H. M. Horkheimer and the "House of Serials"

Building a business from the ground up; creating an organization that runs with machine-like precision; developing a character in product and establishing a reputation for the best in a given line—these things are not achieved without work and plenty of it. But something besides work is essential and it is this that H. M. Horkheimer has supplied in the development of Balboa, "the House of Serials," the quality of whose pictures is a by-word in the picture industry.

Mr. Horkheimer, with the aid of his brother, E. D. Horkheimer, and other associates who know his ideas and methods, has built the house of serials from the ground up, built it on the solid rock of clean-cut business policy and established for it an enviable reputation by keeping up the grade of the productions.

Among the latest of these is "The Twisted Thread." "The Neglected Wife" was another. The Gloria Joy pictures are shining examples of the ideal child film. Just now a prize is being offered for a five-reeler suitable to Jackie Saunders, who is one of the greatest favorites on the screen. Thus while serials are the specialty of Balboa, attention is also paid to regular features.

H. M. Horkheimer believes that only by turning out first-rate, grade A, pictures can a concern continue profitably to exist. He believes also in independence. That means in methods of production and distribution as well as in the character of the pictures. And Balboa pictures have character. Perhaps H. M. Horkheimer infuses into every film, directly or indirectly, something of his own forceful personality. It is quite possible because every man in his employ is con-

versant with his ideas about business and knows that the films must measure up to the Horkheimer standard—which is pretty high.

H. M. Horkheimer is the sort of man who sets up a goal post and goes toward it



H. M. HORKHEIMER.

as directly as possible. Obstacles that might delay or distract an ordinary man do not bother him for a moment. He believes in hewing to the line—"let the chips fall where they may." Balboa's plant at Long Beach, Cal., is typical of the man at its head—it is a clean-cut institution conducted in a clean-cut way—but, at the same time, art is not forgotten, as witness the Balboa productions that have become famous the world over.

A. H. SHIRE.

MAYFAIR FILM

M. A. SCHLESINGER



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PRESIDENT



PERSUASIVE PEGGY

M. A. SCHLESINGER begs to announce to Exhibitors and State Rights Buyers that reservations are now being made by the Mayfair Film Corporation for the trade showing of its first production

PERSUASIVE PEGGY featuring charming PEGGY HYLAND

You are cordially requested to send us by mail or wire the name and address of your representative who will attend. Invitations will be issued accordingly.

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"COHANIZING" THE MOTION PICTURE

By Pete Schmid

It simply had to come—this George M. Cohanizing of the photoplay. Wiseacres of the show business had predicted it for several seasons and many thousands of Cohan admirers among the theatergoers had wondered why he had held aloof from this new art from the first minute they read of other so-called "legitimate" producers, stars and authors—for he is all three combined—going in for the silent drama. But George M. always has a reason for doing everything he does. In this case he was waiting for the psychological moment when his entry would have the advantage of marking as a foregone conclusion his continuation of success. That moment arrived several months ago, and the next thing America knew was that the flag's best press agent, the famous Yankee Doodle comedian—composer-playwright-producer, was to help energetically to brighten the corner where the animated pictures are and how the king of the stage succeeded in his first motion picture appearance of "Broadway Jones," released by Arctcraft Pictures, is now a matter of screen history.

In "Broadway Jones" the vast film public throughout the country witnessed an entirely new and distinct character, a type of man widely different from any who had ever appeared before the cinema camera. Cohanism in motion pictures was bound to succeed for many reasons, but not even did his most optimistic admirers feel that his success would prove as great and as instantaneous as it actually had.

One of the chief reasons for George M.'s great success in the cinema is the fact that the screen needs just such a distinctly different type as he offers. The different classes of film types may be counted on one

hand. Hence any new personality of such marked individuality is a most welcome asset to filmland. Naturally there are certain physical requirements necessary in order to be accepted as a favorite of the picture public but these camera qualifications were the least of George M.'s worries. He "registered" without any trouble and after learning the fundamental and technical requirements demanded by the camera there was nothing else to do but to present Cohanism, in other words to be his natural self.

"Seven Keys to Baldpate," Mr. Cohan's latest Arctcraft offering, just finished under the direction of Hugh Ford, means more to the motion picture world than probably any production that has been released this season. The reason for this is the fact that it not only presents the greatly desired character and personality of George M. Cohan to filmland, but it gives to the motion picture screen just what it most requires, namely a new type of story. Adapted from the book by Earl Derr Biggers of the same name, "Seven Keys to Baldpate" offers something distinctly new in photoplay stories from the pen of the versatile Cohan. As a stage play it proved a revelation to the "legitimate" theater, and that it will have the same effect upon the screen public is easily apparent. Mr. Cohan has termed this play a "mystery farce" and that is just exactly what it is. It is a farce of the most humorous variety and yet it is deeply mysterious and thrilling. At all times, right up until the last scene, it has the audience guessing and then abruptly and with a startling climax springs a surprise that shows the audience what it least expected.

Such is George M. Cohan's effect upon the photoplay world. Not only does he inject a new personality to the novelty seeking public, but in addition he gives it stories that only he is able to create. Many famous people have become affiliated with the cinema, but few have evidenced the effect that Mr. Cohan has already displayed upon this new art and which, according to all indications is insignificant compared to what his future efforts will bring. George M. Cohanizing the photoplay is a particularly pleasant task for the popular actor-author-producer who enjoys his new work with the characteristic pleasure displayed by him in mastering any new field of endeavor. That these efforts mean even more to the photoplay loving public than they do to the popular genius of the stage and now a full fledged filmiter, is appreciated by everyone who pays admission to see new pictures as well as those who are responsible for their presentation.

NETTER RETURNING EAST

Leon D. Netter, head of the Masterpiece Film Attractions, will return to his office at Cleveland, O., the latter part of July, after a stay in San Francisco of four weeks. Mr. Netter will then proceed to New York to attend the convention of the National Organization of State Rights Buyers to be held on Aug. 7.

WEEMS WITH PARAMOUNT

BALTIMORE, Md. (Special).—Owen D. Weems, who has been the manager of the Baltimore branch of the Mutual Film Exchange, has taken charge of the local bookings for the Paramount Corporation. Mr. Weems has established an office at one of the larger motion picture theaters, where he will meet his customers.

JACKIE SAUNDERS IS FEATURED IN MUTUAL LIST FOR JULY 16

"Betty, Be Good," a Balboa Production, Is Her Vehicle

Jackie Saunders, star in a series of successful productions for Mutual release, heads Mutual schedule for the week of July 16 in "Betty, Be Good," a five-reel comedy drama, produced by M. D. Horneheimer. It marks the return to the screen of Captain Leslie T. Peacock, veteran motion picture writer and actor. He plays one of the leading roles in the production.

"Betty, Be Good" is a story of love and politics. It provides another "tomboy" role for Miss Saunders, a part in which she is supposed to be a dignified little miss and in which she is even more the harum-scarum girl which has created a demand for her plays from the picture public.

"The Mystery of the Counterfeit Tickets," the fifteenth and final chapter of "The Railroad Raiders," Mutual-Signal photoplay is scheduled for release July 16.

There are two comedies on the week's schedule, "Jerry's Star Bout," a one-reel Cub featuring George Ovey and "The Kissing Buttery," a one-reel La Salle. "The Kissing Buttery" is released Tuesday, July 17, and "Jerry's Star Bout" is on the schedule for Thursday, July 19.

"Mutual Tours Around the World," Gaumont's reel of travel, scheduled for release July 17, goes to Avignon, a beautiful and historic city in southeastern France, shows the ruined palace of Tiberius, takes the motion picture traveler to the mysterious Timbuktu and to a city of the Sudan.

Reel Life, the weekly film magazine, released July 19, initiates the spectator into the mysteries of construction of the incandescent lamp, shows a novel bicycle race, shows the raising of coconuts, pictures the Boy Scout Signal Corps and contains animated cartoons from life.

Mutual Weekly No. 133 is released July 18 and will contain pictures of the latest news.

ON LOCAL SCREENS

STRAND

The Strand Theater this week presents Pauline Frederick, one of the screen's greatest emotional actresses, in a new photoplay, entitled "The Love That Lives," written by Scudder Middleton and produced by The Famous Players, under the direction of Robert G. Vignola. Miss Frederick is supported by a cast of rare balance and excellence, including John Rainolds, Pat O'Malley, Joseph Carroll, Violet Palmer, Frank Evans and Edith Stewart. As an extra added attraction Manager Edsel presents "The Love Philite of Hey Schoenstein," O. Henry's famous story. Incident in the cast are: Mildred Manning, William Shea, Nellie Anderson, Bernard Siegel and Ned Haynes. Another interesting picture is a new "Study in Character Analysis," by Paul H. Terry, and some beautiful scenic and educational views. The Strand Topical Review contains the latest American and European news pictures of interest.

RIALTO

As the feature of a refreshing musical and pictorial program this week, the Rialto presents "Parentage," Hobart Henley's thoughtful and amusing study of the American home. This picture comes heralded without qualification by the reviewers of the trade papers as the most entertaining, out of the ordinary, and thoroughly commendable photoplay of the year. It is neither a sex play, a problem play, nor a vehicle for propaganda. It is just a sincere, human story about the youngsters and grown folks of a place which every one will recognize as his own home town.

Mr. and Mrs. Sidney Drew, exponents of the comedy to be found in every-day life, appear in their latest drolery, "Last We Forget." More amusing pictures taken in Alaska are shown as the scenic portion of the program. The feature of the Animated Magazine for the week is a series of daring "stunts" by Tom Mix, the daredevil cowboy, whose Western thrillers are so popular with motion picture patrons.

INCREASE "LUKE" COMEDIES

Prompted by the success of the two-reel "Lonesome Luke" comedies and by requests from the various Pathe Exchanges and exhibitors, Pathe announces that beginning with Aug. 5 there will be two of these comedies each month instead of one. The title of the release for Aug. 5 is "Lonesome Luke—Messenger," and that of Aug. 19 is "Lonesome Luke—Mechanic."

A number of exhibitors have written the Pathe offices stating that these Luke comedies outdraw with them those in which the highest priced comedian of the screen is featured. Certain it is that Harold Lloyd, the star, has a very large following and Hal Roach, the director, has become known as a comedy director without a superior.

With Harold Lloyd and Tote, the Hipprodrome clown, now busy at the Rolin Studios, Mr. Roach believes he has an unequalled pair of comedians under his direction.

TWO HOUSES CLOSE

WORCESTER, Mass. (Special).—Two picture theaters failed to weather the weather so far this summer here, the Crystal and the Pleasant dying off early in the heated season. The remaining houses are doing fairly good business with every prospect of continuing. GEORGE BARTON BART.

BILLBOARD CAMPAIGN FOR VITAGRAPH SERIAL.

To Spend \$100,000 in This Form of Publicity for Picture

V. L. S. E., the distributing organization for Greater Vitagraph, is mapping out one of the greatest billboard campaigns in the history of pictures in connection with the marketing of "The Fighting Trail," a new serial which the Vitagraph Company has been making at its plant in Hollywood. It is planned to divide the paper display into three sections—advance, release and continuing. At least \$100,000 will be spent for bill-posting, in addition to the cost of the paper, and the campaign, consisting of twenty-four sheets, six sheets, and three sheets, will cover the entire period of the picture's run. The billboarding will be national in extent and will embrace every city and town in the country.

In making "The Fighting Trail," the Vitagraph company has endeavored to produce something entirely different from anything else that ever has been done in serial making, and, judging from the first few episodes, which already are ready for marketing, has succeeded. The serial is said to set an absolutely new standard in that ninety-five per cent. of the scenes are exteriors, the interior situations being few and far between.

The star of "The Fighting Trail" is William Duncan, who also directed the picture, and Carol Holloway appears in the leading feminine role.

"The Fighting Trail" will be released early in the Fall, but the advertising campaign will precede it by several weeks, and V. L. S. E. is making preparations to give the exhibitors the greatest possible amount of co-operation in making the picture a winner.

CATALINA WELCOMES "DOUG"

Douglas Fairbanks received one of the most pretentious tributes ever tendered an actor upon his arrival at the Catalina Islands recently, where he was greeted by five thousand inhabitants. As the athletic star's own yacht, used for the first time in this trip, docked, the crowd actually cheered him. In a waiting automobile he headed a parade through the town given in his honor followed by a dinner during which the local officials turned the community over to the popular Douglas for the production of his new Arctcraft picture, "The Optimist."

Considerable trouble was given the Fairbanks company as a result of the loss of a little dog used in the new picture. Many scenes in which the canine appears had already been taken and when the animal was lost at Catalina Director Emerson and his staff were afforded quite a little worry in trying to find the missing dog or to duplicate him. They were able to do neither and had to retake the scenes with another animal, before continuing the picture. Among those who accompanied the energetic Douglas to the Catalina Islands were Director Emerson, Eileen Percy, Bennie Zeidman and the supporting cast.

COMBITONE IN COLORADO

Col. A. L. Westgard, director of the Pathe-Combitone expedition which is combining the United States for motion picture material which is out of the ordinary, is now in Colorado, engaged in filming the most interesting scenic and industrial phases of the State. The expedition has not thoroughly covered Southern California, Arizona, New Mexico and Texas. With the arrival of Summer, therefore, Col. Westgard has gone into the Rocky Mountains in order to secure his film at the season of the year when the mountains are most beautiful and when, also, many places can be visited which are impassable in Winter.

The first films sent in from Colorado show beautiful Glen Eyrie and the Garden of the Gods. The photographic effects are beautiful and the F. W. Hochstetter touring process gives a depth and color to the film very rarely attained.

HARRY TIGHE IN FILMS

After headlining in vaudeville for years, Harry Tighe has cast off a lot of weight and plunged headfirst into pictures. Armed with a neatly rolled bundle of comedies, the product of his own agile mentality, the big boy steered his new Buick roadster Flat-bushward last week and confessed to Andre Roosevelt, production manager for Vitagraph, that he had an ambition to pose for the screen. They got together quickly, and inside of an hour a deal had been made for Mr. Tighe to appear in a series of his own comedies.

Archer McMackin, formerly director of the Bushman-Bayne pictures and the producer of more than 800 photoplays, was selected to direct Tighe, and the picture chosen for his first effort is "The Fixer."

TWO CASTLE THRILLERS

Thrills and tense dramatic situations mixed with light touches mark Mrs. Vernon's Castle's two Pathe features so far completed. One is a Secret Service photoplay directed by George Fitzmaurice, with Elliott Dexter, Susanne Willis, and T. Wigner Percival supporting, and the other a murder mystery directed by Frank Crane with a cast composed of Elliott Dexter, Ethel Grey Terry, Frank Sheridan, and Helen Chadwick.

Goldwyn Pictures

Marshall Field's Maxim Applied to Pictures

GOLDWYN, in the motion picture industry, is willing to abide by the maxim of the greatest merchant the world has ever known that "the customer is always right."

Throughout the United States and Canada Goldwyn's representatives are under instruction to keep faith with exhibitors; to live up to every promise; to sell Goldwyn Pictures squarely and honorably and to avoid attacking a competitor's pictures as a means of selling our own productions.

We know it is possible to build a great and enduring business in the motion picture industry, by introducing the high principles and practices of other industries—and we are proceeding on the assumption that great productions linked with exhibitor friendships are the most desirable assets a producer can possess.

Proof of the soundness of these policies is found in the fact that Goldwyn Pictures are being booked under contract—without argument or debate—by the most cautious and alert exhibitors in every part of the nation.

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Bessie Barriscale and J. Warren Kerrigan
Head the List

A contract was signed last week between S. A. Lynch, president of Triangle Distributing Corporation, and Carl Anderson, head of Paralta Plays, whereby Triangle becomes distributor for the latter's productions under the Paralta plan. These pictures will feature primarily Bessie Barriscale and J. Warren Kerrigan productions.

This contract will have a marked influence on moving picture production and distribution. The Paralta interests represent the introduction of over \$3,000,000 into the producing end of the moving picture industry by a syndicate headed by Herman Katz, the well-known New York merchant and capitalist, and several others of equal prominence.

This contract has no bearing whatever on Triangle's release of its regular program productions and does not mean that Paralta has been in any way amalgamated, absorbed or taken over by it. The continued separate entity and identity of the Paralta corporations is especially provided for in the contractual relations of the two interests.

The Triangle Distributing Corporation will release the Paralta plays under the Paralta plan, which primarily offers to the exhibitor additional days' runs, rebooking privileges and exclusive territory. A large number of picture theatres throughout the country which are now just breaking even or losing money could be put on a substantial paying basis if operated under the Paralta system of booking, experts claim.

The first Paralta plays to be distributed by Triangle will be Bessie Barriscale in Grace Miller White's popular love story, "Rose of Paradise," and J. Warren Kerrigan in a screen version of Peter B. Kyne's stirring Central American romance, "A Man's Man."

BEN WILSON

Startling Announcement!

TOURING THE UNITED STATES AND CANADA

PERSONAL APPEARANCES

TERMINATION OF TRIP RETURN TO UNIVERSAL

HENRY KING

DIRECTING—GAIL KANE

AMERICAN FILM MFG. CO.

SANTA BARBARA, CALIF.

PRESSMEN SCREEN ACTORS

ITHACA, N. Y. (Special).—The visiting members of the New York Press Association, meeting in convention here, took a day off last week and became motion picture actors. They also were motion picture editors, and in both roles they were successful.

The editing part came in the morning, when the various members with their families were taken to the Crescent Theater and shown two new comedies that had just been taken from the assembling rooms of the Wharton plant for their first projection. The editors were told to get out their pencils and copy paper and make suggestions for subtitles and cuts and the other things necessary to the finishing of the film.

Following this, they were taken to the studios at Cayuga Lake, where they made a general inspection and ended their trip by becoming actors in a little scene that had been arranged by John K. Holbrook. Three hours later, after a sail on the lake, the editors were again assembled at the theater, where they were shown the film that had been taken of them, in its finished form.

ENTHUSIASTIC OVER FILM

In an interview yesterday, Peggy Hyland, Mayfair's dainty star, spoke of the near release of her first production, "Persuasive Peggy," with much enthusiasm.

She explained how the story had first appealed to her in book form and how the cast had been chosen because of their fitness to the roles they created. Every detail was given the greatest attention and her every request and suggestion was put into immediate execution.

FILM SPURS INVESTIGATORS

Such an impression has "Who's Your Neighbor?" the seven-part sociological cinema spectacle written by Willard Mack, directed by S. Rankin Drew, and sponsored by Master Dramas Features, Inc., 1498 Broadway, New York, created that several quasi-official organizations investigating social conditions in New York city have put themselves on record as approving and being in sympathy with this motion picture.



Paul Scardon

DIRECTOR OF SEVENTEEN

Vitagraph Features

INCLUDING

ARSENÉ LUPIN

ROSE OF THE SOUTH

APARTMENT 29

THE HAWK

THE MAELSTROM

AND

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MOTION PICTURE LEADS

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DIED AS HE WISHED

Metro Actor Says Sir Herbert Tree Met End According to Desire

Frank Mills, leading man for Emily Stevens in Albert Shelby Le Vain's adaptation of E. Phillips Oppenheim's popular novel, "A Sleeping Memory," a Metro wonderplay which George D. Baker is directing under the general supervision of Maxwell Karger, was discussing his two years of service under the banner of the late Sir Herbert Beer-bohm Tree, whose death recently in London, was a shock to the entire world.

"Sir Herbert Tree died just as he always wanted to die, with his boots on," said Mr. Mills. "The great actor-manager often told me that if he was sure that he would have an income of 440 pounds a year he would retire from the stage. His productions were always most extravagant, and I doubt very much if he left Lady Tree very much of an estate. Money meant nothing to Sir Herbert who always spent it with a lavish hand. His popularity was wonderful; all England worshipped him. He was the Belasco of Great Britain, and his staging of plays was always perfect to the smallest detail. The stage has lost a valued member in his death."

COLONEL KATHLEEN CLIFFORD

To be the only civilian woman in the world who is the honorary colonel of a regiment now in the thick of the European conflict is the distinction enjoyed by Kathleen Clifford. She is a dainty little lady of the footlights who is now making her film debut via the Balboa studio in a serial production entitled "The Twisted Thread," by H. M. Horkheimer.

Miss Clifford's command is the 180th Overseas Regiment of Toronto, Canada, which has made an enviable reputation for itself at the front during the past year. She was elected to it, in recognition of actual service, soon after the outbreak of the war.

ART DRAMAS DEMAND

Since the announcement was made last week of the addition of David Horsley to the list of manufacturers producing for Art Dramas Program, letters from exhibitors all over the country have been pouring into the exchanges, demanding bookings on the features. Many theaters, which had never been shown Art Dramas previously, instantly signed up for the program.

Mr. Horsley's representative, Mr. Russell, arrived in New York the other day in order to confer with Art Dramas officials regarding the releasing and exploitation of the Crane Wilbur features. With him he brought prints of the finished pictures, and these were shown privately to the officers, all of whom agreed upon their merits.

The first one, "Eye of Envy," is a stirring drama with allegorical implications, and it gives the star a splendid opportunity to demonstrate his various talents.

NORMA AIDS RED CROSS

War time activities have found Norma Talmadge, the youngest owner of her own motion picture studio in the world, in the front ranks of the feminine volunteers who are ready to aid their country. First aid instructions now being spread broadcast by the American Red Cross at present are the screen actress's first concern after she has finished work for the photoplay in which she will be seen shortly. Even arduous work on "The Moth," her newest picture, has not kept the young star from taking a vital interest in the cause of preparedness.

Among her intimate friends Miss Talmadge has enlisted a large number of feminine recruits to volunteer their services if they are needed during the war. They meet several times a week at Miss Talmadge's summer home in Beachhurst, L. I., to study dietetics, the making of bandages, and other first aid requirements under the tutelage of a professional nurse.



ANNA NILSSON,
In Artcraft Photoplay.

MAY NOT SPEAK TITLES DELETED BY CENSORS

But Pennsylvania Showmen Have Faith in F. R. Shattuck

Recently when the Pennsylvania Board of Censors deleted titles it considered objectionable, and especially in the case of the engagement of "On Trial" at one of Stanley Mastbaum's theaters in Philadelphia, the enterprising exhibitors filed the gaps with a reading of the prohibited titles. Since that time a new rule, No. 27, has been put through by the board which forbids even this method of procedure. Consequently the ire of the exhibitors and a great many of their patrons is aroused by the curb thus placed on the story, which is further augmented by the fact that it is thought that the deletions were narrow-minded.

However, it is probable that Rule 27 will not prove a bugbear to the exhibitors, as a new man, Frank R. Shattuck, has been appointed to the Board of Censors, and a great deal of faith is placed in his judgment. In a letter from the Famous Players Company, who are especially bitter against the Pennsylvania conditions, they express the hope "that the recent appointment of such a broad-minded individual as Frank R. Shattuck will tend to lessen some of the evils of censorship."

In an interview in one of the Philadelphia newspapers, the new member of the board declared that he was likely to be influenced in his decisions in large measure by Judge John M. Patterson, of the Common Pleas Court. Judge Patterson is an avowed film liberal.

FILM ALMOST DESTROYED

The Pathe five-reel special war film, "The Tanks at the Battle of the Ancre," narrowly escaped destruction in the fire which occurred last Sunday in the new office to which the Chicago Branch of the Pathe Exchange moved a few weeks ago, and through the strenuous co-operation of Pathe branches in neighboring cities, prints not only of "The Tanks" but of all other pictures, filed all but twenty book-ings out of the hundreds made in the Chicago territory.

"The Tanks at the Battle of the Ancre" is playing a special engagement at Orchestra Hall, Chicago, following the picture's success in New York at Carnegie Hall, the Strand and Globe Theaters. When scheduled for its "bath" on Saturday night, it was removed at midnight to the Pathe offices. There it was cleaned and at one o'clock Sunday morning was returned to Orchestra Hall. At four o'clock the Pathe Office was in flames when the building in which it was located took fire.

Though valuable films were destroyed, the fire was quickly checked and the best evidence of Pathe efficiency is seen in the fact that business was resumed Monday morning as usual.

WHY SHE ENTERED FILMS

Ruth MacTammany, the charming star of "Alma, Where Do You Live?" is only in pictures because the war stepped in and spoiled her foreign operatic career. She was singing in Milan, Italy, when it broke out, and though she persisted in Europe for two years, she finally had to get back to America, after having been twice arrested as a spy.

In "Alma" she has found a part of great opportunity—and in it she displays the varied accomplishments which, added to her beauty and splendid dramatic power, assure her triumph in the film field. She is the star of the Newfield Producing Corporation, who have now entered the State Rights field, and will present her in six productions a year.

"Alma, Where Do You Live?" was one of the most popular plays ever written, and its successes on the screen is assured. Millions know the "Alma" song, and the extensive advertising campaign devised links it up closely with the picture, to the benefit of the exhibitor. A complete musical score, from the original play, is also provided.

WITH LASKY PLAYERS

Jack Pickford and Louise Huff are at the Morosco studio working on a school boy story under the direction of William H. Taylor.

Vivian Martin, who flits back and forth between the Morosco and Lasky studios for her respective Paramount Pictures, is obliged to keep a completely equipped dressing room in both Los Angeles and Hollywood. She was, up to a very few moments before going to press, at the Morosco studio, but all signs fall in the case of Miss Martin—and she may be at Lasky's as we greet your eye.

Donald Crisp, who has been directing all of George Beban's recent Paramount Pictures, was granted a month's vacation after the completion of his last production. As it is the first which he has had in nearly two years, Mr. Crisp has returned to the mountain location which was used in "The Cook of Canyon Camp," being lured thither by numerous combats with the festive trout.

Wallace Reid is now at work on a Paramount Picture under the direction of Robert Thornby. Dorothea Abrial, who has been with the Lasky Company as an ingenue for some time, will appear as his leading woman. Others in the cast are Guy Oliver of "Bottle Imp" fame, Camille Ankewich, Lillian Leighton and Gertrude Short.



CARROLL HALLOWAY,
Vitagraph.

OVERTON BACK AT WORK

Erart Overton, one of the popular Vitagraph stars, has resumed work after an absence from the studio of twenty weeks due to illness. Mr. Overton suffered a nervous breakdown and an attack of stomach trouble as the result of his strenuous work in "The Enemy," and has been under physicians' care ever since.

"FOR FRANCE" UNDER WAY

Every day during the last week Andre Roosevelt, production manager for Vitagraph, and Wesley Ruggles, director, were busy at Huntington, L. I., making battle pictures which will be incidental features of "For France," a Blue Ribbon production in which Edward Earle and Betty Howe are to be starred.

RAISES ITS PRICES

EDMONTON, ALTA. (Special).—The Monarch motion picture theater, one of the the chain controlled by the Allens, has raised the admission to twenty-five cents. They have closed contract for the exclusive showing in Edmonton and Calgary of all the latest productions of Mary Pickford, Billie Burke, Madame Petrova, Marguerite Clark, Norma Talmadge, Elsie Ferguson, Clara Kimball Young, Pauline Frederick, Douglas Fairbanks and all big pictures to be produced by D. W. Griffiths.

GEORGE FORBES.

MARGUERITE MARSH BETTER

Marguerite Marsh, sister of Mae, who was operated upon several weeks ago for appendicitis, is recovering rapidly and last week was able to visit the Goldwyn studios at Fort Lee and meet the American Press Humorists who spent the day there. On Friday, July 13, she will accompany her sister to Chicago for the opening of the Exhibitors' Convention, which is to be known as Mae Marsh-Goldwyn Day. Sister Marguerite will resume her work in an early Goldwyn production.

NAVY DAY AT STRAND

Last Monday was "Navy Day" at the Strand Theater. Manager Edel extended an invitation to the Navy Department for the sailors in port to attend the afternoon performance. Fifteen hundred men were on hand to enjoy the patriotic bill, including a detachment of naval militia, officers and sailors from the Brooklyn Navy Yard, the United States land battleship "Re-cruit" and naval recruiting stations. There were also 200 sailors from the French battleships now in port. The men marched in a body to the Strand headed by the marine band.

IN NATURAL COLORS

To Mary MacLaren, widely loved star in David Horsley productions, has fallen the honor of being one of the first screen favorites to be seen in natural color photography in moving pictures. Miss MacLaren was selected by Leon E. Douglas, inventor of the new process, to play the stellar role in an allegorical film produced for the American Red Cross.

Miss MacLaren shares honors in the picture with President Wilson, members of his cabinet, "Papa" Joffre, and attaches of the French and British Commission recently in Washington, and other characters of national and international prominence.



IVA SHEPARD AS "CAMILLE"

Iva Shepard, who is pictured above in "Camille," recently returned to New York after an eight months' stock engagement with the Wadsworth Players at Manchester, N. H., and Toledo, Ohio. Miss Shepard's experience in stock has made her a versatile, popular leading woman, who is equally at home on the dramatic stage and in the silent drama. She is now at work on a special feature picture for the New York Central Railroad under the supervision of Marcus A. Dow and direction of Charles E. Davenport. Miss Shepard's picture engagements include leads in stock with Selig and Universal and feature pictures for Famous Players and Moss.

JAMES MONTGOMERY FLAGG ENTERS FILM WORK

Writes Scenarios for Series Produced by Town and Country Company

The first two releases of a comedy series to be known as "Girls You Know," by James Montgomery Flagg, produced by Town and Country Films, Inc., are completed. Pretty girls, humorous situations and titles in satire will make these comedies different from anything else that has been produced.

The first is the story of "The Screen Fan," the typical small town girl who is camera struck. The second, the story of "The Vacation Girl," is a humorous character study of the business girl who eats, sleeps and talks vacation from April 1 until her week is over. The next in line will be "The Romantic Girl," "The Blase Miss," "The Patriotic Girl," etc. A different pretty girl is starred in each picture, a type for each story.

Mr. Flagg's national reputation as an illustrator and humorous writer prompted him to write this series of comedies. He is personally writing the scenarios, the titles and making an exceptionally attractive water-color poster of the girl in each story, which is to be used for the exhibitor's advertising, one sheets, etc. James Montgomery Flagg, the newest big writer to enter the motion picture field, but he is known to the American public through his numerous short stories and artistic illustrations, and has established himself in their minds as a writer of clean interesting wit. Mr. Flagg, realizing the needs of the War Department to gain recruits for the army and navy, suspended his writing and illustrating and went seriously about the task of creating recruiting posters.

The producers of this series, Town and Country Films, Inc., will announce their distributing arrangements of this series in the next week or so. They are busy with Mr. Flagg completing scenarios and production plans to cover a series of not less than twenty-five comedies.

CIVILIZATION PIONEER CO. TO HANDLE SUBSEA FILM

Get Rights for Williamsons' Picture in New York State

A deal has just been consummated between the Williamson Brothers, the producers of "The Submarine Eye," and Nathan Hirsch, president of the Civilization Pioneer Film Corporation, whereby the latter concern will distribute this feature throughout New York State, including Greater New York.

Exhibitors need no introduction to this corporation which has successfully handled many of the leading box-office attractions and has recently been in the limelight through its activities with "Civilization" and "Redemption."

A FOREWORD

My next production, which will be completed early in August, bears the title of "THE FALL OF THE ROMANOFFS." It is a story dealing with the incidents which led up to the abdication of Nicholas, Czar of Russia. Primarily, however, it shows the power of one individual over the destiny of a nation, proving once more that genius directed toward evil will, in the end, bring forth but evil.

Rasputin, the peasant power behind the throne, was directly responsible by his misdeeds for his own death and the fall of the Romanoff Dynasty.

Roder, a Priest of the Greek Catholic Church, has related to the world his version of the intrigues of the Russian court in which Rasputin played the principal role.

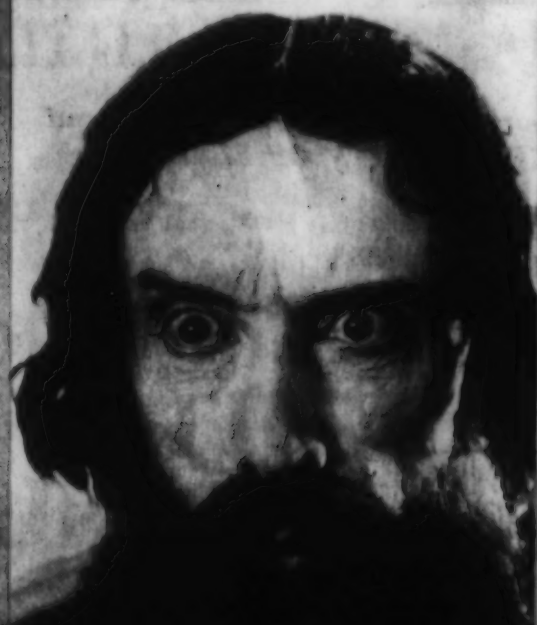
This strange young Priest set himself up against Rasputin in an effort to overthrow him and gain for himself the high place at court which the peasant held. Rasputin, however, won for the greater good of the mob, and Roder found himself entangled in a web of circumstances which ended in his being arrested by the Greek Catholic Church and exiled to America. Roder will play himself in this actual reproduction of recent Russian history.

It is hard to believe that such a disgraceful condition of affairs as this are picturing could exist in any government of today; but that the main facts in "THE FALL OF THE ROMANOFFS" are true can be verified by reading the recent books of the historians who have set down the incidents leading up to the Russian Revolution and the formation of the present Republic.

Austin Strong and George Edwards Hall have dramatized this remarkable story into a photoplay and, following the example of Alexander Dumas and Sir Walter Scott, blended fact with fiction. As a result I am now producing the most extraordinary photodrama of my career.

Hubert Brenon

Mr. Brenon is personally directing this production by special arrangement with Mr. Louis J. Schickel and the Mutual Picture Film Corporation.



RASPUTIN

The Religious Cripple who was responsible for the downfall of the Romanoff Dynasty.

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FREULER AGAIN AT HELM OF MUTUAL—HIS THIRD TERM

Annual Meeting Held and New Policies Announced

John R. Freuler was re-elected president of the Mutual Film Corporation at the annual meeting of the board of directors, held at the concern's offices at 220 South State street in Chicago, Tuesday, June 26. This is Mr. Freuler's third term as president of the Mutual, which now ranks as perhaps the largest of the motion picture concerns, having a total releasing output of approximately a million feet of films a week.

"The Mutual will be devoted to a policy which includes the release of two important feature productions a week, beginning in the early autumn," was Mr. Freuler's announcement. "The Mutual is also committed absolutely to its policy of 'big stars' only. The star is a permanent institution in the motion picture industry and will continue to be a dominant factor in the production."

Other officers of the corporation elected yesterday are: Dr. George W. Hall of Chicago, first vice president; Crawford Livingston of New York, second vice president; Samuel S. Hutchinson of Chicago, treasurer, and Samuel M. Field of Wilmette, secretary.

Incidentally, a report that the Mutual Film Corporation was to remove its home offices from Chicago, returning to New York, was officially denied.



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CULVER CITY, CALIFORNIA

CHESTER BARNETT

IN
THE SUBMARINE EYE
THE PUBLIC BE DAMNED

BESSIE LEARN

CURRENT RELEASE—FAMOUS PLAYERS

With Billie Burke in "The Mysterious Miss Terry"

GAIL KANE

American Film Co.

Santa Barbara, Cal

BURTON KING

DIRECTING

METRO PICTURES



"THE HOLD UP."

General Film—"Pokes and Jabs" Comedy.

PICTURE INDUSTRY AIDING IN WAR

W. A. Brady Appoints Committee to Arrange Effective Co-operation—Assisting Red Cross

Prompt action followed President Wilson's appointment of William A. Brady to organize the motion picture industry for co-operation with the Government in spreading the propaganda necessary for interesting the public in the war measures determined upon in Washington. The result of several largely attended meetings last week was the appointment of committees to determine upon the details of plans to be followed. At the same time steps were taken toward making the picture industry a valuable factor in securing funds for the Red Cross.

The Executive Committee of the National Association of the Motion Picture Industry was appointed to go to Washington July 11 to confer with the Council of National Defense, also with George Creel, Evan Evans and other representatives of the Red Cross. It is expected that these conferences will lead to definite programs which will be placed before the convention of the National Exhibitors' Association and the National Association of the Motion Picture Industry in Chicago the following week.

The War Co-operation Committee appointed by Mr. Brady reads as follows: William A. Brady, president ex-officio; D. W. Griffith, chairman; William L. Sherrill, vice-chairman; Arthur James, secretary.

Executive Committee:

Representing producers branch committee—Adolph Zukor, William L. Sherrill, Arthur S. Friend.

Representing distributors branch committee—Richard A. Rowland, W. W. Irwin, P. A. Powers.

Representing exhibitors branch committee—Lee A. Ochs, Louis F. Blumenthal, L. Levine.

Representing supply and equipment branch committee—J. E. Brulattour, Walter J. Moore, J. H. Hallberg.

Representing general division—William A. Johnston, John Wylie, Arthur James.

News reel committee—P. A. Powers, J. A. Berst, John H. Freuler.

Hiram Abrams, Harry E. Aitken, William A. Brady, Donald J. Bell, J. A. Berst, William Brandt, Louis F. Blumenthal, Harry Bauman, J. Stuart Blackton, J. E. Brulattour, Albert H. T. Banahoff, James Beecroft, I. E. Chadwick, Paul Cromelin, W. H. Clune, Joseph F. Coufal, Merritt Crawford, Lynde Denig, W. D. Donaldson, Joseph W. Engel, Arthur S. Friend, Samuel M. Fields, John H. Freuler, William Fox, Ricard Gradwell, Walter E. Greene, Samuel Goldfish, D. W. Griffith, H. M. Horzheimer, H. H. Hallberg, Siegfried F. Hartman, Gabriel Hess, Thomas H. Ince, Walter W. Irwin, Arthur James, Aaron Jones, C. Francis Jenkins.

William A. Johnston, A. H. Kessel, George Kleine, Geoffrey Konta, Jesse L. Lasky, Carl Laemmle, Marcus Lowe, Louis L. Levine, S. A. Lynch, Tracy Lewis, E. J. Ludwigh, Mitchell H. Marks, Stanley Massbaum, Walter J. Moore, Louis B. Mayer, James Cowden Meyers, Theodore Mitchell,

Lee A. Ochs, P. A. Powers, Henry Pollock, Richard A. Rowland, Sam L. Rothapel, Gustavus A. Rogers, J. Robert Rubin, W. R. Rothacker, Joseph M. Schenck, Louis J. Selsnick, William Slevens, William L. Sherrill, George K. Spoor, William N. Sellig, Albert E. Smith, Walter N. Sellig, L. F. Talley, Samuel H. Trigger, Edwin Thalhouser, A. E. Tugwell, L. D. Wharton, William Wright, Paul H. Woodruff, John Wylie, Nathan Vidaver Adolph Zukor.

Following is the National Committee: Alabama, Birmingham, A. W. B. Johnson; Arizona, Phoenix, E. M. Rae; Arkansas, Little Rock, S. S. Harris; California, Hollywood, Frank A. Garbutt; Colorado, Denver, Harry Nolan; Connecticut, New Haven, L. E. Foll; Delaware, Wilmington, Theodore Jelenk; District of Columbia, Washington, Harry Crandall; Florida, Tampa, C. D. Cooley; Georgia, Atlanta, William Oldnow; Idaho, Boise, Herman J. Brown; Illinois, Chicago, George K. Spoor; Indiana, Shelbyville, Frank J. Rombusch; Iowa, Des Moines, A. H. Blank; Kansas, Wellington, C. E. Glammann; Kentucky, Louisville, Lee Goldberg; Louisiana, Gretna, A. J. Guggell; Maine, Rockland, Alfred S. Black; Maryland, Baltimore, F. A. Hornig; Massachusetts, Boston, Lewis D. Mayer; Michigan, Detroit, John H. Kunsky; Minnesota, Duluth, Thomas Furnas; Mississippi, Natchez, Eugene M. Clark; Missouri, Kansas City, A. D. Flintom; Montana, Butte, Phillip Levy; Nebraska, Omaha, H. M. Thomas; Nevada, Carson City, W. S. Ballard; New Hampshire, Franklin, C. H. Bean; New Jersey, Jersey City, Dr. H. C. Hespe; New York, New York, Louis J. Selsnick; New Mexico, Albuquerque, H. E. Sherman; North Carolina, Lexington, H. B. Varner; North Dakota, Mandan, H. L. Hartman; Ohio, Cleveland, Benjamin J. Sawyer; Oklahoma, Shawnee, A. D. Moman; Oregon, Portland, C. W. Meighan; Pennsylvania, Pittsburgh, James B. Clark; Rhode Island, Providence, Charles Williams; South Carolina, Columbia, George C. Warner; South Dakota, Deadwood, H. B. Hurst; Tennessee, Chattanooga, Newell Graham; Utah, Salt Lake City, William H. Swanson; Texas, Galveston, E. R. Hulsey; Vermont, Burlington, E. R. Hutchinson; Virginia, Norfolk, Jake Wells; Washington, Seattle, Edward J. Fisher; West Virginia, Wheeling, Charles A. Feinler; Wisconsin, Milwaukee, Samuel M. Fields; Wyoming, Cheyenne, M. H. Todd.

LINCOLN FILMS HAVE RUN

The Benjamin Chapin "Lincoln Cycle" continues its noteworthy run at the Globe Theater, and will reach its two-hundredth performance during the coming week. From now on the entire Cycle of four features—"My Mother," "My Father," "Myself" and "The Call to Arms"—will be known under the one title, "The Call to Arms," the other three features retaining their designations, however, as parts of the whole.

CALIFORNIA ACTIVITIES IN FILM CIRCLES

News of the Photoplay Progress and Changes Among Players on the Pacific Coast

MADEI CONDON

Jesse L. Lasky arrived on record time from his across-the-continent auto trip. There have been a variety of conferences between Mr. Lasky, Studio Manager M. E. Hoffman, Frank Garbutt, Charles Eyton and others of the Lasky-Morocco plants, and all promise new and big things for the future of both studios.

Reynolds at Fox

F. Reynolds has arrived at the Fox Studio from the Eastern Fox headquarters to manage Western Fox events during the absence in the East of A. Carlos.

A. Bernd, who so capably filled the position of west-coast publicity manager for the Fox Company, returned East with Mr. Carlos, much to the regret of the Toreros and others of Mr. Bernd's friends.

S. B. Hutchinson is expected at his American film plant at Santa Barbara within the next few weeks.

Johnstone Directs Wilbur

Lorimer Johnstone has been engaged to direct Crane Wilbur in his fourth feature prepared for the Art Dramas Program.

Kenneth Harlan is said to be doing beautiful work as lead in the first of the Lois Weber Productions, now in the process of filming by Miss Weber.

Balboa Judges

Out at the Balboa Studio, Jackie Saunders, Director Sherwood MacDonald and H. O. Stechhan, assistant to President H. M. Horkheimer, are prepared to act as judges in the contest of scenarios submitted for Miss Saunders, the selected one to mean a five-hundred dollar bonus to the author.

Lee Arthur is now known as "The Man in the Moon." This by virtue of his riding in a brand new orange-colored Moon car, which, with all the accessories Mr. Arthur has added, is almost a Nineteen-Twenty model.

Out at Universal City, W. Stratton is playing host in the place of Carl Laemmle and when Manager of Productions Henry McRae is too busy to be a social pilot.

Grace Cunard has taken a cottage at Santa Monica for the summer.

Charles U. Wells, of the Helen Holmes company, became a benedict this week when he made Miss Georgia Dufay Mrs. Wells.

John MacKinnon, a character player of the Los Angeles colony, is a new addition to the Signal Company.

Monroe Salisbury is now a Bluebird player.

Mong Finishing Feature

William V. Mong is nearing completion of the eight-reel feature, "The Chosen Prince," which under Mr. Mong's supervision and that of author-manager Lyman I. Henry has been in the making for the past six months in Monrovia.

William Garwood is again in Los Angeles. Louise Lovely and Jack Mulhall are being featured in the five-reel story, "Sirens of the Sea," under Allen Holubar's direction at Universal City.

Ben Wilson and Neva Gerber, with Hayward Mack as an important member of the cast, are making a five-reel feature at Universal City under George Cochran's direction.

Craig Hutchinson is directing the Max Asher pictures at the film city called Universal.

Julian Eltinge is to be seen any day about the Lasky lot, when not actually on a set, wearing a strange compromise between feminine and male attire, and frequently smoking either a cigar or a pipe. More shocks than one have been administered unsuspecting visitors to this film plant since Mr. Eltinge has taken up popular abode among the Lasky players.

Reid Taken to Xylophone

Wallace Reid, having exhausted every other variety of musical instrument, took to a xylophone one day last week. When the players occupying dressing-rooms in the same building with Mr. Reid heard the latter's initial practice, they promptly had the supposed-to-be musical instrument ejected. The swimming pool at the Lasky lot is the popular meeting place these days.

Geraldine Farrar and Lou Tellegen are still vacationing in Northern California with their new car. Meanwhile the Farrar script is in preparation.

Elsie Jane Wilson has been given directorial authority at Universal City and is producing "The Cruise of the Jolly Roger" in five reels and with Baby Zoe Rae as the featured player.

With Ruth Stonehouse in the lead, a five-reel photoplay, "A Gentle Ill Wind," under Louis Chaudet's direction at Universal City. Lloyd Whitlock plays opposite Miss Stonehouse.

Theodore Roberts would be a Home Guard! The day was hot, the hike was long—five hours—and the result was that Mr. Roberts has been confined to his bed for the past few weeks, just escaping an attack of pneumonia.

Murray Ringmaster

Charlie Murray was master of ceremonies at two charitable events in Los Angeles during the past week, and at which motion picture talent presided. The first occasion was the Mess-Fund Party given by Company B, Corps of Engineers, at Levy's Tavern at Watts. The second was for the benefit of the Children's Hospital in Los Angeles.

Margaret Loomis, the Lehua Waipahu of the Lasky Studio, contributed a Nautch Dance to the benefit program at Levy's Tavern. Prince Paul Troubetzkoy, an artist of European fame who was present, asked for the privilege of painting her in costume, a particularly picturesque one, so between activities at the Lasky Studio Miss Loomis is "being done" in oils.

Crane Wilbur, with jokes and a reading from Service's "Rhymes of a Red Cross Man," added to the program, as also did Lester Cuneo, with his own particular and entertaining version of "Dunga Din." Anna Luther spent a patriotically cool Fourth up at Pine Knot Lodge.

Dickenson with Lasky

Stiles Dickenson has been appointed portrait artist at the Lasky Studio and his subjects at present are Mary Pickford, Douglas Fairbanks, Vivian Martin, Louise Hull and Wallie Reid. It is Mr. Dickenson who painted the Farrar picture used by the Lasky Company in its exploitation of "Joan the Woman." Upon the return of Miss Farrar from Northern California, Mr. Dickenson will paint a straight portrait of her.

A looked-forward-to event will be a Douglas Fairbanks write-up on the Los Angeles activities of Billy Sunday when the latter holds forth in our chemically pure city. An Eastern newspaper syndicate will run the Fairbanks articles, which will be six in number.

"Haunted Pajamas" Popular

Harold Lockwood, Paul Willis, Carmel Myers and others of "The Haunted Pajamas" company, are receiving daily praise in the Los Angeles papers for their respective work in this entertaining feature picture, showing at the Symphony Theater.

Nell Shipman, starting at 8 a. m., made a record run to Thousand Pines, in the San Berdo Mountains, on the Rim of the World road, arriving back in Los Angeles at noon and having lunch at the beach at Santa Monica. There is no doubt but that Miss Shipman is enjoying her summer in California.

Harry Lustig, as special representative for the Metro Company, spent several days of last week in Los Angeles at the Metro Exchange and visiting the Yorke-Metro Studio, where he was entertained by Harold Lockwood, both in and between scenes. Mr. Lustig will make Denver his headquarters July, but Fate and the demands of the "Sands of Sacrifice" picture he is making at the American Studio took him into the desert for the Fourth.

Jessie Booth, formerly right hand scenario assistant at the Ince-Culver City plant, has removed her typewriter and cleverness to the Paralta Studio. The Culver City folks gave her a farewell dinner and the Paralta aggregation extended her a welcoming luncheon. Thus has an all-around good-will been expressed in her favor.

Yorke-Metro's just completed Harold Lockwood feature, "Under Handicap," was filmed in Arizona and California. A special train, secured from the Salt Lake Railroad, was run from Los Angeles to Salt Lake City bearing the Lockwood company, for the purpose of making some special scenes en route. One of these scenes was the courageous work of Anna Little who, galloping beside the swiftly moving train, leaped from her horse to the platform of the observation car.

Reginald Barker has gone to Catalina for two days' vacation before beginning directorial activities in the Paralta plant.

Fred Balshofer treated a number of his studio friends to trout from Big Bear after his week-end of rest and fishing in that locality.

C. B. DeMille had charge of an impromptu Motion Picture Night in the interest of the Red Cross Society at the Hollywood band-stand. The talent which presented itself on Mr. DeMille's program was exclusive, very. Take Charlie Chaplin, for instance. Charlie himself took his hat and raffled it off for \$25. For the sum of \$200 invested in the aforementioned hat, Charlie led the orchestra. For the sum of \$150, Douglas Fairbanks jumped off the high band-stand. And Julian Eltinge did a Hula dance for the small sum of \$50.

Clarence J. Caine died at Sierra Madre June 21. Joe Roach, who had traveled one hundred miles daily for a number of weeks to help make tiresome hours a little brighter for Mr. Caine, was with the latter at the last. Mr. Caine is remembered by the film world for his work on *Motography* and *Picture-Play* magazines. He came to California last winter in the hope of regaining his health. He leaves a bereaved mother.

George Stout, who has been in New York with Mack Sennett for the past month, returned this week to the Keystone plant.

ANSWER CALL TO ARMS

Two more Vitagraph-V-L-S-E employees have answered the call to arms. They are W. H. Willis, assistant to A. C. Wyckoff general auditor, and David McBeth, a member of the home office auditing department.

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FROM

LLOYD INGRAHAM

Now Directing Mary Miles Minter

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Co-operation Spells Film Success

By William L. Sherrill

Commercial history chronicles two vitally important essentials to successful manufacturing enterprises: the one, the perfection of product; and the other, the application of commercial principles and true merchandising.

Much has been written of the errors of commission and omission in the production of motion pictures, by those men of technically trained minds, well qualified to discuss the matter. Much has been written in so-called "prophecy" of the manner and methods of marketing or distributing the finished product, while apparently little attention has been given to the all-important subject of an application of true commercial principles to the motion picture.

Since the inception of the Frohman Amusement Corporation, little more than four years ago, there has been predominant in this organization, an adherence to laws of commerce, and I feel convinced that the unusual success which the corporation has enjoyed has, in no small measure, been due to such adherence.

It has been but the close application of the methods of business procedure which have become mine through many years of close study in the world of commerce and finance, accumulated prior to my advent in the motion picture industry.

I am convinced that the future of this great industry depends mainly upon the relations which the manufacturer is to establish and maintain with his clientele of purchasers, be they the program releasing exchange or the independent territorial rights buyer, and such co-operation will of necessity reach down beyond that point even to the exhibitor. The utter lack of service which heretofore has been so glaringly evident has done much to disrupt many otherwise successful motion picture ventures, and with the general marked im-



WILLIAM L. SHERRILL.

provement in the product which has been evidenced during the past months, service and co-operation will undeniably begin to play the important role in the keen competition which exists in the industry.

With the full comprehension of what such service and co-operation means toward the building of permanency in the relations of manufacturers with buyers, the Frohman Amusement Corporation has actually begun its activities in that direction. A representative of the Frohman Service Department, at present on tour of the United States and Canada, will be kept constantly travelling the territory, visiting exchange men and exhibitors lending what aids for the successful exploitation of pictures is possible and cementing a relation between our organization and the men of the field.

GOLDWYN ANNOUNCES FIRST FOUR FILMS

"Polly of Circus," "Baby Mine," "Fighting Odds" and "The Spreading Dawn"

There is no longer any mystery or concealment as to the productions to be released by Goldwyn Pictures Corporation, for that new company this week announces by name, together with the dates of release, its first four productions.

Goldwyn will inaugurate its releases throughout the world on September 9, with its most widely exploited little star, Mae Marsh, in "Polly of the Circus," Margaret Mayo's celebrated play.

The second Goldwyn Picture will present Madge Kennedy, famous comedienne of the stage in her first screen production, "Baby Mine," also by Margaret Mayo and one of her most successful stage farce comedies. This production will be released on September 23.

Maxine Elliott, world-famed beauty and dramatic favorite on two continents, makes her first appearance on any screen in Goldwyn's third release, "Fighting Odds," by Roy Cooper Megrue and Irvin R. Cobb. This will be released October 7.

Jane Cowl, famous emotional star of the stage, is the heroine and star in "The

Spreading Dawn," the fourth Goldwyn release, which will be seen throughout the world on October 21.

Already, in addition to these four productions, Goldwyn has completed four other pictures and by September 1 will have twelve or more completed pictures ready in every detail. This will mean that Goldwyn will always be working six months in advance on its productions, giving its directors, stars and technical staffs ample time to make beautiful pictures slowly and carefully.

LOUISE GLAUM'S LATEST

Louise Glaum, star of "A Strange Transgressor," released July 8, on the Triangle program, has commenced work on a new play in which she is a siren of the age-brush during the lariat period of the West.

The production is being directed by Reginald Barker. Jack Gilbert, one of Triangle's most promising juveniles, has a prominent role in the cast, which includes William Conklin and Mildred Harris.



Copyright, Paul Grenbeaux.
RUTH KING,
(Essanay.)



"FLAME OF THE YUKON."
Triangle, Featuring Dorothy Dalton and
Kenneth Harlan.

MOZUKIN JOINS THE RUSSIAN FLYING CORPS

Great Russian Actor Has Role in "Queen of Spades"

Word has just been received in New York that Mosukin, Russia's greatest living actor, has joined the Moscow Division of the Russian Aviation Corps. After an unsuccessful attempt at enlisting in the army and going so far as to disguise himself and enroll in an outpost of Moscow soldiery, Mosukin has at last persuaded the Government to let him become one of the aviation corps.

Mosukin is a subsidized actor of the Russian Government, has been for twenty years and is an idol of the people in Moscow and Petrograd. They would not hear of him joining the army and even under his present enrollment he will be at the call of the National Dramatic Theater at Moscow for productions to be made there this Fall. It is just as important to the Russians that their actors, musicians, dancers, poets, dramatists and novelists be spared to the people as it is for them to go forth and fight for the country.

The first appearance of Mosukin in America was made in Washington on the occasion of the reception of the National Press Club to the Special Russian Commission here last week at the Willard in the unusual screen version of Pushkin's "The Queen of Spades" with music of the opera by Tchaikowsky under the direction of N. S. Kaplan and the Russian Art Film Corporation. Mosukin intends visiting America late this Fall and arrangements with the Russian Government were begun before Mr. Kaplan left Petrograd on the second Tuesday after the young Republic was declared.

OPENING UP THE MARKET

Sherman Corporation Offers Unique Possibilities

With the coming of the Sherman Pictures Corporation, the industry has the first big company organized for the purpose of opening up the state rights market for this company makes one of the most liberal offers ever made by any manufacturer in that it comes into the field to not only purchase and sell state right productions, but it will take any picture which has not been completed, owing to the fact that the producer has not the necessary funds to finish it, and, providing it is a good story and up to the Sherman standard, this company will advance the producer the money to finish making the picture.

No such offer has ever been made by any state right buyer or distributor since the moving picture industry came into being. In the future a producer who has a good picture for sale need not worry about how to dispose of it. Provided it is up to the Sherman standard, a ready market is assured—for it can be sold promptly and for spot cash.

REPRESENT BERNSTEIN

Shepard and Van Loan to Handle Big Productions

Before leaving for the Pacific coast last week, Isadore Bernstein announced that he had made arrangements with Shepard and Van Loan whereby this company, which was incorporated for the purpose of handling the advertising, publicity and exploitation for big organizations, will act as the world representatives of Bernstein Film Productions.

In addition to looking after his advertising and publicity, this concern will handle the marketing of all the Bernstein productions and will be responsible for these pictures from the moment they leave the studio in their finished state until they are disposed of either on a state rights basis or through various exchanges.

The Bernstein studios are at present working on a fourth production called "Justice."

FRANK WOODS GOES WEST

"Spec," Formerly of Mirror, with Famous Players-Lasky

Frank E. Woods, "Spec" of The Mirror, left Monday for California, where he will occupy a high executive position with Famous Players-Lasky. Mr. Woods, long and favorably known in the film world, first as a writer and picture editor on The Mirror and later as a producer for Fine Arts and other companies, is perhaps one of the most successful and best informed men in the industry. His connection with Famous Players-Lasky should result in mutual benefit, and results of his future activities are awaited with interest by the entire film fraternity.

J. ABRAMS JOINS HOFFMAN

Jerome Abrams, one of the best known men in the distribution end of the motion picture industry, has joined the Foursquare forces, M. H. Hoffman, Inc. Mr. Abrams was the first special representative of the Bluebird features, and finding that he could do better service by styling himself M. H. Hoffman's personal representative, he assumed that title.

Mr. Abrams will have the same title in his new association with M. H. Hoffman, Inc., and will devote himself to organizing the Eastern Foursquare Exchanges. Mr. Abrams has the initiative, the personality and the tact for his important post.

Note: Mosukin booked "God's Man" for 62 days solid in New York City alone.

The Proof

NEW YORK EVENING JOURNAL THURSDAY, JUNE 28, 1917

'GOD'S MAN' IS SURE TO PLEASE AND CHARM

By "ZIT"

"Is this Bill Bryant?"

"Yes."

"Is 'Zit' in?"

"On the phone. Who is this?"

"This is William L. Sherrill."

"Hello, William L. What can I do for you?"

"Zit, I wish you would do me a personal favor."

"Go to it."

"My new feature picture, 'God's Man,' featuring H. B. Warner, directed by George Irving, is playing on the Loew Circuit. Would you mind running over and seeing the picture, and giving me a review on it? I would appreciate it greatly. You know my office is in the Times Building, and I wish you would come down and see me some time."

"I'll do that."

Well, when a big man like William L. Sherrill takes the pains to ask a poor "think-he-er" critic to go and review his latest effort, as Lillian Lorraine sings at the Palace this week, "Say I to Myself, Say I, I Will," so to Loew's midnight serial roof garden, with movies "as you like them," I took myself all alone.

The only seat I could find in that vast roof garden was one little chair by the music, the place was so crowded. At 8:15 appeared the sign, "William L. Sherrill presents 'God's Man,' with H. B. Warner," and the "God's Man" picture was on. It's seven reels, 15 minutes to a reel, and its times I am 125 minutes, or one hour and 45 minutes.

What Mr. Sherrill wants me to criticize in this picture I don't know, for there is nothing to criticize. All you can do is to shout its praises. As he held spellbound, it scared me. It pleased me, thrilled me; made me sad, made me glad; and if it did that to me, it's going to do twice as much for anyone else, for surely I am compelled to see probably more pictures than the average picture fan. My only regret was that the picture wasn't three hours and forty-five minutes.

Maxine Loew charges his staple price for admission, and if he had doubled the price, as he does when he plays a pinball in a game, no one would be sorry for what he paid after witnessing "God's Man." It is a moral lesson beyond a doubt. It takes you from the church to race track and gambling, wine, women and song. It shows you the good side of character, the bad side, all the tricks in the underworld, and the good things in the underworld. It shows you what craving for money will do. It is full of love, hate, death, sacrifice. It brings you right back home.

There is only one thing in the picture I did not like. The author, George Bronson Howard, has made New York City the city of vice, the city that corrupts, the city that ruins men and women. George Bronson Howard is a great author, and has probably traveled all over the world, and why he should land on New York as being the only place where a man or woman can be ruined is quite beyond me. Every little town has its Broadway, and if the musical director, Mr. Laiz, who forms the orchestrations for the pictures that play the Loew theatres, had been really smart and had any kind of wit after the slides appeared followed by Broadway and its white lights, the orchestra would have played George M. Cohan's famous song, "Don't Blame It All on Broadway." That would have been a "get back" at the picture, which would have caused a storm of applause. If orchestrators would sometimes select an appropriate melody to accompany a slide or picture, they could cause as much of a laugh as some of the title slides.

The slides in "God's Man" are exceptionally good, witty and up-to-date. It has always been, and I have said many and many a time before, that it is the policy of this department not to divulge the story of a picture.

H. B. Warner, "God's Man," goes through heaven and hell to try to do what's right, and when his entire ordeal is over he really gives himself to God, the Great Judge and Jury of us all.

Don't fail to see "God's Man." The acting is superb, the cast is remarkable, the story intense. It will make a better man of you and give you food for thought when it's all over.

Thank you, Mr. Sherrill, for asking me to go to see it.

German Bomb Plotter

months for illegally transporting dynamite on a passenger train

FOR TERRITORIAL BOOKING PRIVILEGES ADDRESS

THE FROHMAN AMUSEMENT CORPORATION

WILLIAM L. SHERRILL, President

TIMES BUILDING
NEW YORK

Note: "God's Man" begins a run July 8th at Jones, Smith & Schaper's Stateboro Theatre, Chicago.

GOLDWYN WOULD ENJOIN MABEL NORMAND

Company Seeks Injunction to Prevent Her Working with Any Other Concern

Goldwyn Pictures Corporation has gone to law to uphold the integrity of a contract entered into between a motion picture producing firm and one of its stars. Suit has been instituted by Goldwyn through Gabriel L. Hess, general counsel for and secretary of the company and John B. Stanchfield, of Stanchfield and Levy, has been retained as attorney and as special counsel, to obtain an injunction preventing Mabel Normand, screen comedienne, from working for any other concern or individual.

Miss Normand entered into a contract on September 16, 1916, with Samuel Goldfish, whereby she was engaged to be starred in motion pictures under his management for a period of two years at a weekly salary of \$1,000. Under this contract she was to act exclusively for Mr. Goldfish.

Upon the formation of Goldwyn Pictures Corporation by Mr. Goldfish, Edgar Selwyn, Archibald Selwyn, Arthur Hopkins and their associates, Miss Normand's contract was assigned to Goldwyn. Miss Normand was scheduled to begin working for Goldwyn

in its studios on May 1 and arrived in New York soon after that date, manifesting an immediate intention of not entering upon her contract. Her response to notifications as to the date of beginning work proving to be evasive, Goldwyn came into possession of information that Miss Normand planned to work elsewhere and for other individuals.

Injunction is sought for two reasons: first, that she made a valid contract in good faith and should be made to live up to it, and the other that Goldwyn has determined in its own behalf and in behalf of all other producing organizations to test through the medium of the courts the so-called star contracts, which some of the celebrities of the screen ignore or violate whenever the whim or notion strikes them.

It is alleged in the Goldwyn complaint that Miss Normand in violating her contract in this or any other similar manner will inflict upon Goldwyn a monetary loss of half a million dollars and that investments already have been made by the company in costly literary materials fitted to the per-

ZIEGFELD PLANS

After several months of negotiation El Paso, Texas, has been selected as a site for the million-dollar film colony which is to be established by the Ziegfeld Cinema Corporation, newly organized with a capitalization of \$3,000,000. W. K. Ziegfeld, a member of the famous theatrical family of that name and president of the new corporation, arrived in New York City a few days ago to make practical arrangements for an immediate start on the work of erecting studio buildings, laboratories and dwellings just north of El Paso and near the foothills of Mount Franklin.

BUY "WARFARE OF FLESH"

Messrs. D. P. Davis and James W. Edmondson of All-Star Features Company, Jacksonville, Fla., were visitors in New York last week. They went home with a contract for Edward Warren's production "The Warfare of the Flesh," covering practically the entire South.

personality of this particular star and not at all suited to the personality and capacities of any other star, because of Miss Normand's specialized type of work on the screen.

STATE RIGHTS BODY TO MEET IN NEW YORK

Sol Lesser Said to be Guiding Spirit in Organization

Since the recent announcement of his plans for the launching of the National Organization of State Rights Buyers Sol L. Lesser has been continually occupied with the development of his project, and it is now authentically announced that the organization will convene in New York city on Aug. 1. The new organization is made up of exchange men and managers of leading theaters throughout the country, whose plan of operation will be the purchase of big feature productions, fixing a definite percentage of the cost on each territory, which will be assessed to the individual theaters pledged to the combination.

The organization, which is the result of a careful and prolonged study of general conditions, is in a position to purchase the rights to feature productions outright for the entire United States and Canada, and conditions will be considered at the time of the convention.

Practically all of the United States and Canada are already covered, and the men identified with the enterprise are men whose good judgment and financial success in the film industry determine unquestionably their desirability as members of the organization. A tentative meeting of the organization has been held in San Francisco, attended by those already actively affiliated.

"SILENT WITNESS" IS ACQUIRED BY HOFFMAN

Gertrude McCoy Star of Otto Hauerbach Play

"The Silent Witness," the pictured version of the play of that name by Otto Hauerbach, which made so strong an impression on New York theatergoing public by its extended run, has been acquired by N. H. Hoffman, Inc., for the World from Hauerbach and Jordan.

This is the third super-feature secured for Paramount release by this progressive organization—the other two being "The Sin Woman" and "Madame Sherry." The cast, headed by Gertrude McCoy in the stellar role, is said to be of splendid balance and strong in dramatic quality.

According to New York newspaper reviewers "The Silent Witness" was declared the most convincing dramatic triumph since "Madame X." A vivid story, teeming with suspense, "The Silent Witness" moves steadily to a climax which terrifies its audience. In its photoplay form it is pronounced even more interesting than when offered originally as a drama.

Mr. Hauerbach based the underlying motive of his story upon a subject which, strangely enough, formed the pre-election platform of the New York's District Attorney Swan—that the prosecutor is attorney for all the people, the prisoner, as well as the State.

SENNETT GOES WEST

Prepares for Action on the Coast for Paramount

Mark Sennett, who has just signed a contract to produce two-reel comedies exclusively for release by Paramount, has departed for the coast. Immediately upon his arrival in Edendale, where his studio is situated, Mr. Sennett will begin work upon the production of the first of his two reel comedies to be released under the new agreement. These will be called Paramount-Mark Sennett productions, and there will be one released every two weeks through Paramount.

Mr. Sennett will continue the production of the type of comedies which has made his name known all over the world. As he swung aboard the train and started on his cross-continental journey, Mr. Sennett, his sunburned face wreathed in smiles, declared that he was delighted at the prospect of going into harness again.

ELLA HALL TO MARRY

Ella Hall has announced her engagement to Emory Johnson, who has been her leading man in several of her recent photoplays. The date for the wedding has not yet been set.

SCREEN CLUB "FIRST REEL" JULY 29

Preparations Made for Entertainment to Be Held at Casino Theater

Screen Club members are making preparations for the "First Reel," which is the name given to the first annual Screen Club entertainment to be held at the Casino Theater, New York, on Sunday night, July 29.

Edward C. White, the well-known theatrical manager, is in full charge of the arrangements, working in conjunction with the Board of Governors and the Entertainment Committee. As general manager, Mr. White started active work several weeks ago with the Screen Club, 117 West Forty-fifth Street, New York, as headquarters, and is giving all of his valuable time to the preliminary arrangements.

An elaborate program, which includes the

PARAMOUNT

FAMOUS PLAYERS

At First Sight, Mae Murray, July 2.
The Love that Lives, Pauline Frederick, July 9.
The Long Trail, Lou Tellegen, July 23.

LASKY

Forbidden Paths, Vivian Martin and Sessue Hayakawa, July 12.
What Money Can't Buy, Pickford, Hux Roberts, July 16.
The Squaw Man's Son, Wallace Reid, Anita King, July 26.
The Crystal Gazer, Fannie Ward, July 30.

MOROSCO

Big Timber, Kathlyn Williams and Wallace Reid, July 6.
Cook of Canyon Camp, Morosco, George Beban, July 19.

PALLAS

A Roadside Impresario, George Beban, June 18.
Heir of the Aves, House Peters, June 21.
A Kiss for Sue, Vivian Martin, Aug. 2.

GREATER VITAPHONE

Caste, Peggy Hyland, Sir John Hare, July 2.
The Message of the Mouse, Anita Stewart, July 9.
The Stolen Treaty, Maria Williams, Corinne Griffith, July 16.
Richard, the Broom, Alice Joyce, Harry Morey, July 23.
By Right of Possession, Mary Anderson, Antonio Moreno, July 30.
The George Alexander, Hilda Moore, Aug. 6.

PATHE GOLD ROOSTER

THANHOUSER
Fires of Youth, Frederick Wards, June 17.
The Woman in White, Florence La Badie, July 1.
It Happened to Adele, Gladys Leslie, Wayne Aray, July 15.

LABALIDA

When Baby Forget, Baby Marie Osborne, June 24.

ASTRA

The Last of the Carnegys, Gladys Hulette, July 23.
The Cigarette Girl, Gladys Hulette, July 8.

BLUEBIRD

Fires of Rebellion, Dorothy Phillips, July 2.
The Car of Chance, Franklin Farnum, Brownie Vernon, July 9.
The Rescue, Dorothy Phillips, July 23.
The Little Terror, Violet Mercereau, July 30.
The Clean Up, Franklin Farnum, Brownie Vernon, Aug. 6.
The Show Down, Myria Gonzales, George Hernandez, Aug. 13.

BRADY-WORLD

The Price of Pride, Caryle Blackwell, June Elvidge, July 2.
The Drap of Satan, Montague Love, July 9.
The Beloved Adventurers, Kitty Gordon, July 16.
The Self-Made Widow, Alice Brady, July 23.
The Iron Bitch, Arthur Ashley, July 30.
Youth, Caryle Blackwell, June Elvidge, Aug. 6.
Jerry For Short, Madge Evans, Aug. 13.

TRIANGLE

The Flame of the Yukon, Dorothy Dalton, July 1.
Hater of Men, Beale Barricade, July 1.
A Strange Transgressor, Louise Glau, July 8.
Time Locks and Diamonds, William Desmond, July 8.
A Successful Failure, Jack Devereaux, Winifred Allen, July 15.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

The Mother Instinct, Eild Bennett, July 15.
Sudden Jim, Charles Ray, July 22.
In Slumberland, Thelma Slater, Georgia Stone, July 23.
The Food Gamblers, Wilfred Lucas, Eild Miller, July 26.
The Sawdust King, Bessie Love, July 29.

K. E. S. E.

EDISON
The Ghost of Old Morro, Mabel Trunnelle, Robert Connors, June 25.

CONQUEST

No. 1 Feature—Chris and the Wonderful Land, July 14.
No. 2 Feature—Knights of the Square Table, July 21.
No. 3 Feature—Billy and the Big Stick, July 28.

ESSANAY

Land of Long Shadows, Jack Gardner, June 18.
The Man Who Was Afraid, Bryant Washburn, July 2.
Range Boss, Jack Gardner, July 16.
The Golden Idiot, July 23.

METRO

THE BELLE OF THE SEASON, Emmy Wehlen, June 9.
The Greatest Power, Ethel Barrymore, June 26.

YORKE

The Haunted Pajamas, Harold Lockwood, June 11.
The Hidden Spring, Harold Lockwood, July 18.

METRO PICTURES CORP.

The Trail of the Shadow, Emmy Wehlen, July 2.
The Will of the Wisp, Mabel Taliaferro, July 9.
Miss Robinson Crusoe, Emmy Wehlen, July 30.

MUTUAL

The Damsel Miss Davison, Marjorie Rambeau, June 11.
The Upper Crust, Gail Kane, June 25.
The Road Between, June 28.
The Masked Heart, William Russell, July 2.
Marjorie Rambeau, Marjorie Rambeau, July 9.
Betty Be-Good, Jackie Saunders, July 16.

BUTTERFLY

The Field of Honor, Louise Lavelle, June 11.
The City of Youth, Jack Mulhall, June 18.
Man and Beast, Ellen Sedgwick and Kingsley Benedict, June 25.
The Red Cross, Allen Holubar and Louise Lavelle, July 9.
Hill Street, Jack Mulhall, Fritzie Ridgeway, July 16.

ART DRAMAS, INC.

APOLLO
Golden God, June 15.
When You and I Were Young, June 16.

VAN DYKE

A Mute Appeal, June 11.
Miss Deception, July 9.

ERNOGRAPH

The Road Between, June 25.
U. S. AMUSEMENT CORP.
House of Cards, June 4.
The Peddler, July 2.

FOX

Wrath of Love, Virginia Pearson, June 17.
Some Boy, George Walsh, June 24.
The Biren, Valenza Suratt, June 24.
When a Man Sees Red, William Farnum, July 1.
The Innocent Sinner, Miriam Cooper, July 8.
Two Little Lads, June and Katherine Lee, July 15.
To Honor and Obey, Gladys Brockwell, July 22.

SELENICK

The Eastest Way, Clara Kimball Young, April 30.

The Law of Compensation, Norma Talmadge, April.
Pondy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

ARTCRAFT

Wild and Woolly, Douglas Fairbanks, June 24.
The Little American, Mary Pickford, July 2.

STATE RIGHTS AND INDEPENDENT

ARROW

The Deemster, Derwent Hall Caine.

H. J. BROCK NEW YORK

The Manxman.

CARDINAL

Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES

The Lincoln Cycle, Benj. Chapin.

CORONA

Curse of Eva.

FRIEDMAN

A Mormon Maid, Mae Murray.

FROHMAN

The Witching Hour, Audrey C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH

Intolerance.

IVAN

Enlighten Thy Daughter.

JAXON

Strife, George LeGuere, Pokes and Jabs Comedies.

WILLIAMSON BROS.

Submarine Eye.

EDGAR LEWIS

Bar Sinister, Mitchell Lewis, Purchased by F. G. Hall, New Jersey.

B. S. MOSS

The Power of Evil, Margaret Nichols.

THE GIRL WHO DOESN'T KNOW

PARAGON FILMS

The Whip.

SELIG SPECIAL

Beware of Strangers.
The Ne'er-Do-Well.
The Garden of Allah.

L. J. SELENICK

The Barrier.

SHERMAN ELLIOTT

The Crisis.
The Spoilers.

ULTRA

Woman Who Dared.

UNIVERSAL

Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry Delmore, Leah Baird.
Robinson Crusoe, Robert Leonard, Margarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN

Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HILLER & WILK, INC.

The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

Pathe
The Fatal Ring (1st), The Violet Diamond, Pearl White, Marie Fox, July 8.
The Neglected Wife (2nd), Deepening Degradation, Ruth Roland, July 8.

TRIGGER TELLS KIND OF MAN NEEDED TO HEAD LEAGUE

Day of Big Things and Must Have Big Man to Do Them

The following letter from Samuel H. Trigger, president of Manhattan local of the Exhibitors' League is self-explanatory: Editor DRAMATIC MIRROR.

Dear Sir: Have received numerous letters inquiring as to my position on the presidential election at the coming convention of the Motion Picture Exhibitors' League of America. Can only reiterate my statement made in the trade journals two months ago, "For president of this organization we must have a clean cut man who is not involved in any petty league politics." He must remember that the organization is permanent, and it does not exist solely for the good of the individual. He must have qualities for leadership that require strength, stability, and be a man of vision, one that can lead by the confidence of rightness. This is a time when great things are to be done and we want a MAN to do them. There are several such exhibitors who will be at the convention in Chicago. I would advise, for the betterment of the League, to consider the candidates carefully, and when voting cast the vote for the man with the above qualifications.

At the present time we are suffering from too much regulation. Those that are in the field for president are Fred Herrington, Pittsburgh; H. B. Varner, North Carolina; Lee A. Ochs, New York; Rogers, Minnesota; Frank J. Hembusch, Indiana, and one or two others.

Fellow Exhibitors, kindly choose the man that is vigorous, generous in instincts, one that can get his heels in the ground and march forward to a solid position at the head of a bigger and better organization; and I ask the young exhibitors to help, and by self-sacrifice to take up the management of the local, State and National League, for under no other condition will our organization survive.

My personal opinion is that if we can secure a man from the West or South to fill the responsible office of president, it would be most advisable to do so, as the present incumbent has proven himself to be anything but the man required to make the Motion Picture Exhibitors' League of America the power for usefulness to the Exhibitors of the country that it should be.

Yours very truly,
SAMUEL H. TRIGGER.

FIGHT WITH CHICAGO CENSOR OVER NEW PICKFORD FILM

Funkhouser Feared "Little American" Might Offend German Americans

CHICAGO, ILL. (Special).—One of the most startling of all censorship fights here is now in progress with Major Funkhouser, head of the Censorship Board, as the sole opponent in the matter of showing Mary Pickford's new patriotic picture, "The Little American," to the natives of the Windy City. Even the other members of Funkhouser's Board, it is understood, are in favor of passing the Pickford picture and despite a telegraphic endorsement from George Creel, Chairman of the Committee on Public Information in Washington, the Major refused to allow the picture to be shown, repudiating his agreement to do so if satisfactory to Mr. Creel.

When "The Little American" was first shown to Mr. Funkhouser and his associates early last week, the former refused to pass it on the grounds that it would offend German-Americans in this country. On being approached by Carl Pierce, representing Artcraft, and in the presence of four witnesses Funkhouser said: "If you will get George Creel and the Department of Public Information in Washington to endorse this picture, I will pass it."

Mr. Pierce thereupon promptly communicated with the Artcraft representatives in Washington and the film was shown to Mr. Creel, who immediately endorsed it as a splendid patriotic subject and sent the following wire to Funkhouser: "Have just reviewed picture 'The Little American.' Can see nothing to warrant withdrawal. Strongly favor its being shown."—Signed George Creel. When Funkhouser was again approached on the matter in view of Mr. Creel's hearty endorsement, the former repudiated his agreement to pass it. Funkhouser's repudiation was made in the presence of the witnesses who heard his original agreement to pass the film if Mr. Creel found it satisfactory.

The latest developments in the situation indicate that the picture will be shown in Chicago despite Funkhouser's decision and plans are now being prepared to show it at the Auditorium free of charge. At the same time it was learned that Max Goldstine, representing Artcraft in Chicago, will begin injunction proceedings against the city of Chicago immediately to restrain it from interfering with the exhibition of the film.

George Kleine announces that Kleine-Edison-Selig-Exanay will release July 30 the feature, "A Touch of Nature," by Edison, instead of "The Barker," by Selig.

"A Touch of Nature" was written by Peter Kyns for Collier's Weekly and made a great hit. It has to do with big league baseball matters and Manager John McGraw and other baseball celebrities are featured in the story.

spoken for by the heads of large motion picture corporations promises a representative audience of men prominent in the industry. All reserved seats will sell at \$2.50.

Special committees in charge of talent, music, programs, etc., have been appointed and are hard at work. An elaborate program edited and managed by Harold Z. Lewine will contain a complete history of motion pictures from their inception to the present day and promises to set a new pace for souvenir programs.

The entertainment will be followed by a reception, cabaret and dance tendered by the Screen Club to the large number of artists, patrons and patronesses at the Club House. Billy Quirk, president of the Screen Club, who is by virtue of his office also active on all committees, is enthusiastic in his praise of the splendid results already accomplished by the members working with him and will soon make a definite announcement of the program which will include the names of many of the most popular stars in the art.

personal appearance of the most celebrated stars in the screen world, is rapidly nearing completion and promises to be the most unique and interesting performance of its kind ever seen upon the stage. The Screen Club is fully alive to the wonderful possibilities the motion picture art offers for an entertainment of unusual qualities and is preparing to make their annual "Reel" an affair that will attract wide attention each season.

The Casino Theater was selected for the "first reel" of the Screen Club because of the large number of well-arranged boxes it contains and its large seating capacity. The price of the boxes is fifty dollars each, and the rapidly with which they are being

NEWS OF STOCK PLAYS AND PLAYERS

REVIVAL IN ST. PAUL

"The Deep Purple" Comes Back to the Shubert and Draws Just as Well

ST. PAUL, MINN. (Special).—"The Deep Purple," which several years ago served to introduce the Wright Huntington Players to St. Paul theatergoers and has been revived in stock since, was again put on at the Shubert July 1-7 to excellent business. Louise Gerard and Earl Lee, who appeared in the local premiere of the play, were seen in their former roles of Frisco, Kate and Pop Clark. Victor Browne played Lake and J. W. Cowell the villainous Leland. Special praise is due Edward Arnold for his finished portrayal of Gordon Laylock. William Lewis played Inspector Bruce; Edward Butler, Connelly; Ethel von Waldron, Doris Moore; Ray Kehm, Mrs. Lake; Peggy Worth, Ruth Lake; Dorritt Kelton, Christine. Amateur night every Tuesday provides considerable amusement, when five or six "high-class vaudeville" acts follow the regular performance. There is also a "dances" several evenings every week, when all who wish to may tango. "A Friend of the Family," July 8-14; "Going Some," July 15-21.

JOSEPH J. PFISTER.

"NEARLY A HERO" IN ELMIRA

ELMIRA, N. Y. (Special).—The Horick Opera company's production of "Nearly a Hero," which drew capacity to Horick's Theater July 2-7, was featured by the appearance of Henry Lewis, recently leading comedian with Anna Held, in the title role. Lewis was accorded an enthusiastic reception and made a most decided hit, convulsing his audiences with his unusual humor. Arthur Cunningham, another newcomer, was favorably received in the role of James Doolittle and his rich basso was heard with pleasure. Janet Velle made a bewitching Angelina De Vere and sang the part with chic and grace; Boyd Marshall did well as Harold Percy Montague; Henry Antrim was a dashing Fred Doolittle and Louise Orth looked radiant as Gwendolyn Doolittle; Jack Pollard made much of the part of Morceau; Fred Emerson did the little part of Wade Waters well, and Beattie Taylor was an attractive Edith; Mae Phelps made a favorable impression as Mrs. Doolittle, and Raymond McKay, Hazel Harris, Valeaux Elliott and Madeline Dawn pleased in smaller parts. The work of Charles H. Jones, stage director, and George Lyding, musical director, contributed much to the success of the production, "Dream City," June 9-14.

J. MAXWELL BEERS.

MIDSUMMER IN SOMERVILLE

SOMERVILLE, MASS. (Special).—Clyde E. McArdle, Manager Opening with a blaze of glory to two practically capacity audiences Monday, July 2, Bob Ott and his musical comedy opened at the Somerville Theater in "Six Little Taylors." Despite the fact that the town has had stock for forty-five weeks audiences seemed to take to the new organization like a duck to water. The show is clean. A novel feature in New England for "musical tabs," and Mr. Ott is very funny. He got his lines over with telling effect and the staging and costumes in the bill are, to say the least, wonderful. Plenty of song hits, and six reels good wholesome comedy, with a novelty here and there about sums up the offering, but it's ideal in every respect for Summertime. Taking stock out and putting in another policy is often disastrous even in Winter, but to try out a new policy in the mid-Summer and still keep business up is remarkable. That's what Mr. Ott bids fair to do in Somerville and if he can attract the audiences in attendance the first of the week in the sweltering weather that prevailed, the B. H. O. sign will surely hang in a conspicuous place during the rest of the engagement. Current week, "Lead Me To It." REGULAR.

WOODS STOCK WINS LAW SUIT

FAIRMOUNT, W. VA. (Special).—The Woods Stock company was awarded judgment in a local court in the sum of \$125 against the Mountain City Amusement company for breach of contract. The Woods company had been booked for a week at the Hippodrome but was closed after the first performance, because, as the Amusement company's management averred, it had been misinformed as to the character of its entertainment. The house had been running musical comedies and the Woods show was a dramatic repertoire presenting three-act plays. The defense attempted to justify its action on the ground that it meant a change of house policy to allow the show to continue.

J. MONROE BOYER.

LAWRENCE PLAYERS, JAMESTOWN

JAMESTOWN, N. Y. (Special).—Celeron Park is open for the season with the Lawrence Players at the theater. The company is pleasing a large number of patrons at each performance. Opening week, June 24, "The House Next Door"; "Kate Comes to Town," July 2-7.

A. L. LANGFORD.

A PAIR OF LEADS IN PORTLAND



SIDNEY TOLER—ADELAIDE KEIM.

PORTLAND, ME. (Special).—Sidney Toler, recognized as one of the most popular leading men ever seen in Portland, Me., opened the Summer stock season at the Jefferson on Easter Monday at the head of his own company. For the last twenty years Mr. Toler has been associated with local companies, and has to his record a continuous engagement of two years and a half. Possessed of a pleasing personality and histrionic ability, he has won for himself an enviable reputation. He plays with ease not only the light comedy roles and the more serious parts, but also has to his credit a long list of character portrayals such as Swengell, Shylock, and more recently Old Nick in "The New Henrietta." Aside from his record as an actor Mr. Toler has achieved a name as a writer of both songs and plays. For some time he has belonged to the Summer colony at Cape Elizabeth, where he has become a great favorite.

Adelaide Keim first came to Portland several years ago heralded by flattering press notices which failed to do her justice. Since then she has won for herself popularity of a duration seldom accorded to any actress. Her gracious charm, beauty and power of portrayal fit her for the wide

range of parts which she is called upon to play. It is, therefore, not surprising that her stage career began so high on the ladder of success as an engagement with E. H. Sothorn, when she played Ophelia to his Hamlet. Then she became leading woman with Richard Mansfield in repertoire. After that Miss Keim had the leading roles with the Dewitt Players in Baltimore, where she first played Hamlet. In the following spring she repeated her success in this role at the Harlem Opera House, New York, and twice after that in Chicago, where she was stock star. She was Princess Irene in the Broadway production of "The Prince of India," and later played opposite Wilton Lackaye at the Bijou. She has also had leading roles with stock companies in Philadelphia, Buffalo, Toronto, Minneapolis, Milwaukee and Portland, Me. Mr. Toler has surrounded himself with an excellent company, which besides Miss Keim includes: Robert Homans, Belle D'Arcy, second business; Allen Murnane, juvenile; Marie Lallo, ingenue; David Munro, John Farrell, character work; Mabel Craig, character woman; Pierre Watkins, character comedian; May Moore, light comedy.

PALMER STRAW.

NORTHAMPTON'S DIRECTOR

Melville Burke, of St. Louis, Succeeds Bertram Harrison and Jessie Bonstelle

NORTHAMPTON, MASS. (Special).—The trustees of the Municipal Theater here announce an successor to Bertram Harrison and Jessie Bonstelle in the direction of the theater, Melville Burke of St. Louis, Mo. Mr. Burke graduated from Harvard in 1907 and since then has had thorough experience in different phases of theater work.

MARY K. BREWSTER.

SUMMER STOCK AT PORTLAND

PORTLAND, MAINE (Special).—Week July 2 saw on the boards two plays which received their first production before Portland audiences, at the Jefferson, "Hawthorne of the U. S. A." B. F. Keith's, "Rio Grande."

The Sidney Toler Stock company presented Douglas Fairbanks's vehicle in an excellent manner with Mr. Toler in the title role. As Hawthorne, he was very convincing, true to the type of the hustling American and never failing to make the most of lines and situations with which the part was richly filled. Allen Murnane as Rodney was a close second in bringing realism to his part. The chief task of Adelaide Keim as Princess Tama was to look beautiful. The work of the supporting cast was good, especially that of Pierre Watkins as the king and Belle D'Arcy as Kate. Mr. Watkins, who is playing his first Portland season, is fast becoming a great favorite, while Miss D'Arcy is adding to an already well established popularity. Robert Homans was warmly welcomed by many who had not ceased to remember his clever acting during previous engagements here. He is doing second business and is a valuable addition to this excellent company. Current week: "The Fox," with Mr. Toler again in the title role.

The staging of "Rio Grande" was a welcome affair, up to the usual high standards of the Keith company. Throughout the piece the proper atmosphere was introduced with those many little touches which make a production noteworthy. Alma Tell, beautifully gowned as ever, as Nan, added another success to her long list of exceptional portrayals. Jack Rosleigh as Colonel Hannard was especially good. From start to finish, Blanche Frederici as Mrs. Lane had a larger part than usual, of which she made the most with her continual advice and shielding of Nan. Warren Mansell assumed the role of the villainous orderly, bringing out the disagreeable characteristics of the man. Current week, "The Co-Respondent," Irene Fenwick's great success.

New Portland: Vanderville, featuring the Five Funsters, and the Willing Levering Troupe. The feature pictures include "Secret of the Submarine" and Helen Holmes in "The Railroad Raiders." Strand, Empire and Elm are showing their usual high grade pictures with good business. Riverton Park, "A Hawaiian Butterfly."

The artists for the municipal organ concerts next winter will include in addition to Organist Will C. Macfarlane, Anna Case, Effrem Zimbalist, Sophie Brauman, Olive Kline, Portland Men's Singing Club, Albert Lindquist, Trio de Luteas, Alma Gluck, Raymond Havens, Mabel Garrison, Emilio de Gogorza, the Longy Club and a boy soprano.

PALMER STRAW.

"THE NEST EGG" IN PROVIDENCE

PROVIDENCE, R. I. (Special).—"The Nest Egg," a comedy by Anne Caldwell in three acts, was presented by the Albee Stock Players July 2-6, and proved a perfect treat to a large audience at every performance. Miss Reimer is the delight of the comedy. The large, friendly audience gave her a joyous greeting and she responded with a happy portrayal of character, playing the part of Hetty Gandy.

The company has a newcomer, Miss Stamford, who appeared Monday evening and played her part splendidly. Miss Martin is sufficiently shy and alluring as Alice and Miss De Mont brings out nicely the simple humor of the "moviemad." Pansy Etta; Turner and Beasley played most agreeably. The company consists of Frances Stamford, Schenck, Florence Martin, Miss De Mont, Eugene Revere, Byron Beasley, William H. Turner, Helen Reimer, Margaret Armstrong and Mr. Watson. Attendance good.

ELMER C. SMITH.

actors and new people, bright, ambitious and possessing the precious gift of youth. Take notice of the performances of Marguerite Herts. She is the daughter of a famous politician, but I never knew about that until she had been acting with us a fortnight, and the newspapers began to praise her work and ask so many questions I found out she was the daughter of an old friend. This old world is small after all. All at once we have become a new place for promising material and I have observed several producing managers from the East have visited us and given the show 'the once over,' and gone on their way with marked programs.

CHARLES E. NIXON.

RADIANT OUTLOOK FOR STOCK

Manager Lieb, Who Has Studied Possibilities in Chicago, Confident the Stock Hour Has Struck

Reasons for His Faith

CHICAGO, July 12 (Special Correspondence).—Just now there is a new awakening in favor of the long neglected stock company that is a most cheery and healthful sign of the times for the theater, for "the stock" is the recruiting agency and the training ship of the stage. An era of specialism in stage-type selections and the tidal wave of Cinema sorely tried the modest and hard-working school of the drama, and for several years it has been confined to the lesser cities in the East, the mid-West and the Northwest, but it is coming back. The stock company, like the Union, has a place, and it must be preserved.

A decade ago there were as many stock companies working in and about Chicago as there were years in the period. The North, South, and West Sides each had their favorite organizations—and sustained them handsomely. Then the companies began to sag. Success was not easy, and the difficulties of the management to get good plays and set them forth in the style demanded by their public—keen in observing well-known plays—were inadequately presented, and the public gradually withdrew patronage. Now there is an artistic recession, marking a healthful movement favoring the return of the plays that have pleased so many so long. The leader of the new movement in Chicago is Herman Lieb, a clever actor, who for some seven years has confined his talent to vivid vivisectioning in the most famous of vaudeville playlets, "Dope."

He settled upon the Wilson Avenue Theater, and his judgment has been happily verified in the success that has followed the first four weeks of the venture. During this time no less than four capitalists have tried to buy in, and as many managers have offered downtown houses as Sanctuary for the new success—which is going some. The scribe found Manager Lieb ensconced in the "light-house" of the theater, whose only method of approach is an iron ladder leading up from the box-office. On the theory that neither gushing debutantes nor fat folks who take room on the stage can reach him, the manager has time to commune with himself and look right down on the ticket-rack without interruption.

"I believe in practice rather than theory, but given good actors and proper plays, location essential to the success of the new old stock game," said Manager Lieb. "Of course, there is always some by in the ointment. Here we have a fine situation, with enough capacity, but we are at our wit's end to stage pieces properly. Think of a stage thirteen feet deep at one end and twenty-five feet at the other. Everything has to be set on the bias, and actors have to shrink themselves getting around scenes for entrances (the shrinking actor was a new thought). Next week, in "It Pays to Advertise," I shall have two drug-store sets to assemble and strike, and one set of parlor that has \$1,500 worth of antique furniture in it. Some problem to handle without crowding, eh? Our scene painter works in the open court outside the theater. Fine for plain air effects, but embarrassing when it rains. We do get along, and we get the people, that's the pleasant thing—and we please 'em, which is a most valuable codicil in good will. We have seatings for 927, and had many capacity houses since opening. We are right on the main highway—and that's a great advantage, always. The fashionable side street is no place for a stock company, no matter how fine the facade of the theater."

"Before I forget it my main reliance is my partner, Mitchell Harris, who is leading man in every sense of the word. His three years stock supremacy in St. Louis have given him command of a tremendous line of parts, and he happily combines the befitting dignity of leads with a positive genius for light comedy. He came here a stranger, but he's a favorite now. Coming with him is a group of actors: Arthur Holman, Allen Ramsey, Evelyn Walls, Chester Beach, and Esther Howard, so that the basic stratum for team work was established at once. I find that Chicago offers plenty of good people for stage service and we have no difficulty in filling casts, and getting what the commercial magnates of the stage nominate as "Types." You know picture people who come into parrot-like supremacy through tireless stage drill. We have found even better people, mellowed

PRECEDENT BY WALKER PLAYERS

Stock Company in Indianapolis Plays Same Production Two Weeks—So Much for Tarkington

INDIANAPOLIS (Special).—Crowded houses throughout the week greeted "Seventeen," the play made from Booth Tarkington's story by Hugh Stanislaus Stange and Stange Mears, which was given its premiere at the Shubert Murat by the Stuart Walker Players June 18-23. The reception accorded the play decided Mr. Walker to continue it for a second week, July 25-30, something unheard of in stock circles here. Many secondary changes were made, which improved the play greatly, and it is Mr. Walker's intention now to put it on in Chicago during his engagement there this Fall. A large and enthusiastic audience turned out the opening night of "Seven Keys to Baldpate" July 2-7 and enjoyed the splendid performance that was worthy of a first-class road company. The one setting was unusually pretentious and in excellent taste. George Gaul carried off the honors in the role of the novelist, giving a performance that was easy and convincing.

One of the surprises of the evening was the excellent work of John Maxwell as the Caretaker, who, if I am not greatly mistaken, is Maxwell Parry, of this city, who was a member of the Washington Square Players last season and who has a play or two to his credit. Together with Judith Lowry as the Caretaker's Wife, the pair added greatly to the success of the play. Gregory Kelly gave his usual finished performance as the Mayor's Man Friday, and Lew Medbury as the Hermit brought out the many humorous touches that brought forth plenty of laughs. A fine piece of character work was done by Stuart Walker as Jiggs Kennedy, the Chief of Police. Henry Crosby was good as John Bland, especially so at times. The other parts were well handled by Dorothea Carothers, Beatrice Maude, Edgar Stehli, V. L. Granville, and Neil Martin. "The Country Boy" week July 9. PEARL KIRKWOOD.

COMBINE BENEFITS WAR CHEST

Knickerbocker Players Link Up with Hitchcock and Syracuse Does the Rest

SYRACUSE, N. Y. (Special).—The Knickerbocker Players, augmented by a special orchestra and Raymond Hitchcock, donated their efforts and three one-act plays taken from the season's big theatrical hits, Sunday evening, July 8, for the benefit of the Syracuse War Chest.

Raymond Hitchcock brought Leon Arrol and his musical director, William Daly, to extract comedy in his well-known character from an act of "Hitchy-Koo." The Knickerbockers presented an act from "Kickin'" and from one other popular comedy. Seats were sold by the players at \$1. Every player is going out of his way to make the entertainment interesting.

At the Empire the Knickerbocker Players presented week July 2 Thompson's "Old Homestead." This play is sort of like a

circus. It's one of those things that an elderly person "kind of wants to go to," and like the circus goes only to take the children. At any rate the Knicks do themselves proud in it. Minna Gombel takes the part of Ricketty Ann and gets a lot of comedy out of the part. Frank Wilcox as Happy Jack, Mrs. Adelaide Hibbard as Aunt Matilda gave very enjoyable presentations of their parts. Harold Salter is some whistler in the part of Eb Gausy. One of the most pleasing features of the production is the quartette composed of Messrs. Burnham, Sargent, Britton and Gondale in the old-time melodies. The production is very well given and continues to draw the usual full houses at each performance. Week July 9 "We are Seven." F. E. NORTON.

HIGH MARK AT WORCESTER, MASS.

Given the Right Sort of Plays, the Town Follows—A New Play on the Way

WORCESTER, MASS. (Special).—Maybe the heat is doing it and then again maybe it's the war, anyway the fatality record at the Grand Theater, where Poli Stock is holding forth with considerable and deserving success is high just now. After the Maurice Franklin Players at the Worcester gave up the fight with a four-week try at stock early in the season at the Worcester Theater, the present upheaval of the Grand company brings the first bit of interest of the Mid-summer season.

Warda Howard, late of pictures, and known to the Western Coast as Teddie Howard, has pitched her tent as leading woman; Beth Merrill, clear of diction and prepossessing in appearances, folding her draperies about her and departing as did certain Arabs of old, after some eleven weeks of it.

Ivan Miller, rangy leading man, is due to depart in another week, and already Isolda Milan, a blonde peaches-and-cream recruit from screenland, has given place to Elise Bartlett as ingenue. The new leading man has not as yet given tongue and the breed and name is as yet unknown.

Stock has prospered so far and the productions have been very good ones, according to local fans of the stock game. A remarkably fine list of new plays has been offered by Mr. Poli. The present attraction week July 2 is "The Cinderella Man," and well done, with the Blanche King what-is-it of mingled words and music, "Broadway and Buttermilk," week July 8.

The pleasant smile and modest conversation of Maurice Franklin is still in evidence about town and he makes talk that sounds like a promise, or maybe a threat, to reopen with a rival stock at the Pleasant in the Fall, the Pleasant being formerly a motion picture house recently closed because it was too expensive a lottering place for a number of young men in uniforms bearing the mystic sign of usher on their clothing. GEORGE BRINTON BEAL.

According to present plans the Poli Players at the Grand Theater, Worcester, Mass., will shortly give a try-out production of "The Hornet's Nest," a dramatization of the novel by that name by Mrs. Wilson Woodrow, written by George Brinton Beal, dramatic critic of *The Evening Gazette* and Minnion representative in Worcester. Mr. Beal is busy at present at his Summer home on Lake Quinsigamond, Singuig Manor, putting the finishing touches to the script.

A former play by Mr. Beal, "The Right Helen," otherwise designated as "A Shop-Girl Peg," is now being considered by Grace George as a possible example of genuine American comedy untinged by cheapness and unspotted by artistic sewage—a play to delight the heart of the late lamented William Winter. Just to show folks that he is not prejudiced in favor of the drama of vaudeville, Mr. Beal has been commissioned to write a new sketch for Lella Davis of "As It May Be" fame.

FLASHES FROM STOCK STAGES

Best Ever in Michigan

The Florence Players enjoyed another big week's business at Centerville, Mich., and closed their week engagement there on Saturday night, June 30, to record-breaking week. It is universally declared that The Florence Players are carrying the best line up of plays that has ever been seen in Michigan.

The Bryant Players are presenting "Way Down East" at the Park Theater, Altoona, Pa., to satisfactory patronage.

Shubert's Milwaukee Stock

To make a pair of twin boys of two youngsters who are not related at all is the feat accomplished this week on the Majestic stage by the Shubert Stock company. What is more, they are not even boys. They are the young Misses Charlotte Balser and Ruth Blummer of Milwaukee. In the performance of "Mother," the well-known play by Jules Eckert Goodman, they are Johnnie and Jamie Wetherill, who are of a size that they fight draws with boxing gloves in a ring in the parlor and look so much alike

that even their oldest sister can't tell them apart. Current week, "Broadway and Buttermilk," in which Isabel Randolph will be the leading woman.

Stock Actor to the Colors

Warren E. Lyle, popular stock leading man and screen favorite, will sail shortly for France as a member of the American Base Hospital Unit 24. Mr. Lyle was leading man last season for the Strand Theater Stock at Mobile, Ala., the only high class stock with a record of a full season in New Orleans, playing an exclusive line of the latest Broadway releases.

Denham Stock of Denver Quits

The Denham Theater Stock company of Denver will disband in about a week, and a musical comedy organization will take its place. In the company are Billie Bennett, prima donna, formerly with the B. C. Whitney company in "Prince of To-Night"; Pearl Leonard, ingenue, with Morosco productions; Hazel Regan, character woman, of the original "Alaskan" company; Marie

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LOUISE MULDER

Summer tour. Meeting Pot. Redpath—Chautauqua

of "Oliver Twist"; Carl Case, said to be the greatest Chinese impersonator on the stage, and the Aloha quartet.

Stock Closings of the Week

According to reports of MIRROR correspondents stock companies closed last week as follows: Plaza, Charleston, Ill.; Jefferson, Auburn, N. Y.; Shubert, Minneapolis; Bacon, Portland, Ore.; Somerville, Somerville, Mass.

Quits in Two Up-State Cities

Howard C. Rumsey's two stock companies at the Empire, Syracuse, and the Lyceum, Rochester, respectively, will close late this month. Both have enjoyed satisfactory seasons. The Rochester organization will terminate its engagement in about two weeks and the Syracuse company in three. Melville Burke, who was formerly connected with the Little Playhouse, St. Louis, and who has become managing director of the Northampton, Mass., Players, an organization to open the season in Northampton, Sept. 24, is now in New York busily engaged in arranging details for the company.

Little Mary Gray, who played Strickland's child in "On Trial" at the Orpheum, last week, received a remarkable ovation for her conception of the character and her natural acting.

(Continued on page 34)



Adams, Portland, Me.

ALMA TELL

Efficient and popular leading woman in the Keith Stock Company, now playing a Summer season at Keith's Theater, Portland, Me. She is associated with players who have made the Keith company favorites in Portland, famous as the great Summer resort of New England.

* Allen, known as the Princess Moana, from the Royal Hawaiian opera house, Honolulu; Harry Lorenzo, with the Honey Boy Evans' minstrels; Billy Fitchett, with Charles Frohman productions in London; Paul Moore, juvenile, of the Fox Feature Film company; Joe Bannister, character comedian, formerly with the all-star cast

NEW FEE SCHEDULE FOR INCORPORATIONS

Many New York Concerns Get State Charters, Taking Advantage of Old Rates

ALBANY, N. Y. (Special).—The new law enacted by the last legislature increasing the fees to be collected by the Secretary of State for incorporating new stock companies went into effect July 1, consequently an unusually large number of corporations took advantage of the old schedule of fees and secured their charters the past week.

Among the new enterprises filing articles of incorporation were seventeen companies formed to engage in the theatrical and motion picture business having a total capitalization of \$440,500. With only two exceptions all are located in Greater New York.

Four film corporations have merged with the New York Motion Picture Corporation. They comprise the Fulton Feature Film Corporation, the Domino Company, Kay Bee Motion Pictures, and the Broncho Picture Corporation.

The Charles Richman Pictures, the Windmill Motion Pictures and the Civilization-Pioneer Film Corporation each having a capital stock of \$100,000, have taken out papers of incorporation, and the Arrow Film Corporation of the state of Virginia has been authorized to engage in the motion picture and theatrical business in this state with a capital of \$350,000.

According to the new law relative to the fees of the Secretary of State there will be an advance in some instances of more than double the old rates. The fee for filing a certificate of incorporation for a domestic concern other than a railroad corporation, is advanced from \$10 to \$25. Railroads will be required to pay a fee of \$50.

Foreign concerns desiring to engage in business in this state will now pay a fee of \$52, which was formerly \$11. For filing a certificate of reorganization, extension, or revival of corporate existence the fee is \$25.

The following is the list of new amusement concerns for the week:

Joe Weber's Company, New York city. To provide for the production of theatrical, musical and motion picture attractions. Capital, \$30,000. Directors, Joseph M. Weber, Max Weber, and Philip Friedman, 1416 Broadway, New York city.

Charles Richman Pictures Corporation, New York city. Motion picture productions of various kinds. Capital, \$100,000. Directors, David Davis, Simon Gross, and Franklin A. Regan, 485 Thirteenth Street, New York city.

Foursquare Pictures, Inc., New York city. Motion pictures and vaudeville. Capital, \$500. Directors, M. Henri Hoffman, H. A. Gaisborg, and Pierre V. R. Key, 70 Pinehurst Ave., New York city.

William Vogel Productions, New York city. Motion pictures. Capital, \$25,000. Directors, William M. Vogel, E. A. Moore, and H. W. Moore, 207 West Ninety-fifth Street, New York city.

Unique Productions Company, New York city. To equip and operate theaters, and produce operas, plays, vaudeville, burlesque and motion pictures. Capital, \$1,000. Directors, Isaac Josephson, Joseph Roeder, and E. N. Bloomberg, 5 Beekman Street, New York city.

Windmill Motion Picture Corporation, Nyack, N. Y. Motion pictures. Capital, \$100,000. Directors, Reginald Warde, Rose Schulking, and H. G. Kosch, 729 Seventh Avenue, New York city.

Post Film Company, New York city. To engage in a general moving picture business. Capital, \$20,000. Directors, C. E. Elliott, M. E. Elliott, and A. Giden, 101 West Seventy-second Street, New York city.

Fairmount Film Company, New York city. To operate theaters and present plays, musical productions and motion pictures. Capital, \$20,000. Directors, W. A. Mooney, J. B. Connolly, and W. J. Cunningham, Philadelphia, Pa.

Civilization-Pioneer Film Corporation, formed by the consolidation of the Civilization Feature Company and the Pioneer Feature Film Corporation. New York city. Motion pictures and theatrical business. Capital, \$100,000. Directors, Morris Rose, Nathan Hirsch, and Abraham E. Lefcourt, 490 West End Avenue, New York city.

General Enterprises, Inc., Nyack, N. Y. To produce and deal in photoplays, musical and dramatic productions. Capital, \$20,000. Directors, Herbert Lubin, Arthur H. Sawyer, and Harry G. Kosch, 1800 Broadway, New York city.

Blair Amusement Corporation, New York city. Theatrical and motion pictures. Capital, \$1,000. Directors, William L. Sherry, Samuel Blair, and Norman J. Sennot, 729 Seventh Avenue, New York city.

Best Theater Inc., New York city. Theatrical, vaudeville and motion picture attractions. Capital, \$500. Directors, Thomas Gilmartin, Wilfred C. Lane, and Alfred Hack, 128 West Forty-sixth Street, New York city.

James W. Holden Motion Picture Enterprises, New York city. Motion picture films, machines and supplies. Capital, \$25,000. Directors, James W. Holden, Abe Feiler, and E. Eichner, 729 Seventh Avenue, New York city.

Brunel Film Corporation, New York city. To exhibit and deal in motion picture films. Capital, \$500. Directors, Charles W. Reynolds, Emile Brunel, and Louis G. Duquet, 587 Riverside Drive, New York city.

Pat White Company, New York city. Theatrical, musical, burlesque and vaudeville offerings. Capital, \$1,000. Directors, Henry Hyams, Jr., Emil Laaki, and I. Wiener, 295 Fulton Street, New York city.

Whitney Amusement Company, Brooklyn, N. Y. Vaudeville and motion pictures. Capital, \$1,000. Directors, Lillian Lowy, Anthony F. Mayo, and Joseph Ruggieri, 61 Lafayette Street, Brooklyn, N. Y.

Jean Wick, Inc., New York city. Motion pictures and other amusement attractions. Capital, \$1,000. Directors, Jean Wick, James B. Hawley, and Achmed Abdullah, 33 East Forty-second Street, New York city.

GEO. W. HERRICK.

THE MIRROR BOOK TABLE

THE AMERICAN DRAMATIST, by Montrose J. Moses (Little, Brown and Company, Boston). Any book of the drama by a writer like Montrose J. Moses, which was put on its way by the inspiration of A. M. Palmer, Bronson Howard and Clyde Fitch, could not fail to hold the interest of any intelligent reader. The men named passed away before the author finished what he had outlined, and some changes were necessary, but these have added to the value of the book before us. And since the author had his inception, new fields have been discovered—the little theater projects, the moving picture industry and grand opera in the open. These have been invaded and explored and the results are incorporated, thus synchronizing the earlier incidents of the volume with dramatic conditions to date. The bibliography which brings the book to its final is complete. It covers, as the author says, the field of theatrical activity in this country. Many books on the history of the American Drama have been published, but this work of Mr. Moses is secondary to none in the field it covers. There is not a chapter in it that could have been omitted. The portraits are unusually interesting, some being of people whose faces have not appeared in print for many years, but whose names are household words to every lover of the stage.

THE SUBLIME SACRIFICE, a War Drama, by Charles V. H. Roberts. (The Torch Press, New York and Cedar Rapids, Iowa, London: Covent Garden, W. C.) Edith Cavell's fate will always stand forth as a vivid episode among the horrors of the European War. The story as a drama has been grasped by Mr. Roberts. It is in three acts. If one has not yet formed an idea of what caused this war one has but to read the cast of characters in the prologue, Satan, Beelzebub, Moloch, The Spirit of Nero, The Spirit of Attila, The Spirit of Bismarck, The Spirit of Richard III, Devils, etc. The thesis of the drama is that Satan conceived the conflict and that the others named assisted. The prologue is followed by incidents connected with the arrest and trial and merciless execution of the English nurse, Edith Cavell. As a reminder of the fate of Edith Cavell no drama is necessary. It will live forever.

BERNARD SHAW EXPLAINS

Why "The Devil's Disciple" Was Withheld During the War

The following letter was addressed to the editor of the Boston Transcript:

In your issue of the afternoon of May 11 it is stated that the production of my plays in the United States "is much hampered by the pre-emption of this or that piece by managers who do not mount it themselves, yet are unwilling that others should represent it." "The Devil's Disciple," for example—to cite a play of Mr. Shaw, long unacted and long desired in the American theater—is thus denied to the Copley, though the holder of those precious rights to performance in the United States shows no disposition to exercise them.

Will you allow me, whilst thanking your critic for a comment so entirely friendly and serviceable in intention, to say that the rights of my plays are in my own hands; that only three of my plays are at present subject to contracts in the United States; and that in no case does the contract give the manager power to retain his license to perform without making the fullest practicable use of it. If obstacles have been encountered they must have been raised by myself: the managers are blameless.

"The Devil's Disciple" will not be performed during the war. The demand for it to which your critic alludes is a real one; but it set in so markedly at the end of 1914 that I had to conclude that the attraction was less in the merit of the play than in its liability to political exploitation in anti-British interests. I therefore withdrew the play from the stage pending a change in the European situation. But for this a project for its revival by Mr. William Faversham would have been carried out. The project is, I hope, only in abeyance until Mr. Faversham and myself are released from the public considerations restraining us at present from a commercial test of a play which began my conquest of the American stage, and completed that of the late Richard Mansfield twenty years ago.

May I add that as Mr. Jewett, an old colleague of Mansfield, was one of my earliest exponents on the New York stage, the Jewett Players at the Copley Theater can always count on the theatrical equivalent of "most favored nation clause" when dealing with yours truly.

G. BERNARD SHAW,
10 Adelphi Terrace, London, W. C., 9th June, 1917.

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Complete productions of two big Shubert Musical Successes the past season:

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THE BLUE PARADISE

For full particulars, price, etc., apply to JULES MURRY, Shubert Theatrical Co., 225 West 44th Street, New York.

EDITOR'S LETTER BOX

(Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.)

EXECUTIVE, Washington.—We do not know where you could obtain the book you mention.

REYNARD FOX, New York.—Jane Gail was last with Universal Film, Universal City, Cal.

V. H. G., Superior, Wis.—Address Kitty Gordon in care of World Film, Peerless Studio, Fort Lee, N. J., and Nance O'Neil at Mutual Film Studio, San Barbara, Cal.

ALICE GRAY, Boston.—The address for Andreas Dippel is in care of Dippel Opera Comique company, 1482 Broadway, New York.

C. V. H., Eugene, Ore.—Stuart Walker and members of his Portmanteau Theater company are at present appearing in stock productions at Indianapolis. Notices of these productions are given weekly in the MIRROR's correspondence columns.

CONSTANT READER.—A photograph of Marguerite Bryant was published in the MIRROR about a year ago. (2) In the cast of "Baby Mine" were: Ernest Glendinning, Walter Jones, John E. Mackin, E. D. Cromwell, Harry H. Hart, Marguerite Clark, Ivy Troutman, Sara Biala and Ruth Findlay. (3) In "Any Man's Sister" the principals were Blossom Baird, Hollister Pratt, Alma Powell, May Wallace, and Oscar O'Shea.

"Yonkna."—Kylie Bellow first appeared in "A Gentleman of France," on October 30, 1901, at Ottawa, Can. In the cast were: Kylie Bellow, John Blair, John Flood, Frank E. Aiken, Charles Barron, Clarence Handyside, Howell Hansel, Edgar Selwyn, Oscar Briggs, Charles Randall, E. E. Allen, George Morton, Samuel Lewis, T. L. Sill, Simpson Carson, J. R. Martin, Eleanor Robson, Ada Dwyer, Charlotte Walker, Stella Bonewitz, Caroline Butterfield, and Rose Lemoyne. The play was presented in New York on December 30, 1901. Mr. Bellow played in it for a season. (2) Yea, Olga Petrova played in vaudeville about five years ago, and has played there since during lapses in play engagements. We have no record of her husband's appearance in pictures.

R. W. S., East Orange, N. J.—Until recently Enid May Jackson was a member of the Poll Stock at Wilkes-Barre, Pa. Watch the stock notes for further information concerning her. Miss Jackson made her stage debut with the Woodward Stock, Kansas City. She next appeared with the Fulton Stock, Lincoln, Neb., subsequently appearing with stock companies in St. Louis, Chicago, Philadelphia, Baltimore, Brooklyn, New Bedford (Mass.), and Hartford (Conn.). (2) Among the plays that Donald Macdonald has appeared in are, "Friends of Youth," "The Aviator," "Masks and Faces," "Lady Bountiful," "At the Ball," "Lady Luxury," in vaudeville in "One of the Boys," in "Hands Up," "Molly O," "The Amber Empress," and "Have a Heart." At present he is playing in stock. (3) Henry Hull gained his first stage experience in "The Nigger." Later he appeared in "Green Stockings," played in stock in St. Louis, was in "Believe Me, Zantippe" and "The Man Who Came Back."

William M. Gray has been appointed general business manager of the Washington Square Players. He succeeds Holland Hudson, who will devote himself to the staging of plays and to directing film productions for the Vitagraph Company.

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PASSING SHOW OF 1917

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NEW ZIEGFELD MIDNIGHT FROLIC Starts 11:30

GAITY Evenings at 8.30; Matinees, Wednesday and Saturday at 2.30.

WINCHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT

CALLED TO THE COLORS

De Witt C. Millen, MIRROR correspondent at Ann Arbor, Mich., is the first correspondent so far as we have been advised, to be called to the colors. He will go as ambulance driver in the Medical Enlisted Reserve Corps, and is now in training in a camp of 3,700 at Allentown, Pa. He writes that a number of actors are in the various companies. Loeb, a New Yorker, is "King Cook" of McMillen's company. A few weeks ago Loeb declined several contracts in order to enlist.

Rehearsals are under way for the two weeks of grand opera to be given at Columbia University, beginning July 17. Marcel Charlier, the Chicago Opera Company's conductor, is in charge, assisted by Cesare Sturani of the Boston Opera Company and Willie Ailing.

STEIN'S MAKE-UP
NEW YORK

ACTORS' EQUITY ASSN.

Third Meeting to Decide Upon a Standard Contract

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council held in the Association rooms, July 2, the following members were present: Francis Wilson, president; Messrs. Arden, Churchill, Cope, De Angelis, Gillmore and Stevenson.

New members elected: Louis Bennison, William Hayward, Claire, Margherita De Sylva, Lolita Robertson, Florence Morrison, Albert Lawrence, Frankie Raymond.

Owing to the fact that the past week contained the national holiday, it was found impossible by the U. M. P. A. to get their committee together for a further discussion of the standard contract. Therefore, the third in the series of committee meetings will take place Wednesday, July 11.

For the past three years the Council has been going over our forms of contract, often crossing out clauses which did not seem to wholly cover the ground and inserting new clauses which tended to clarify the points in question, and always endeavoring to make these changes so as not to infringe upon the rights of the other party and yet at the same time to keep the contract fair for our own members. In this connection it is interesting to note that when the contract is viewed from a new angle, as has been done in the above mentioned series of meetings, how different the significance of some of the clauses appears and how necessary for much additional thought and time to be expended before the clauses may be finally set.

It has been the custom of the Council of the A. E. A., during the months of July and August, when so many of its members are spending the summer at their summer homes, to meet every alternate Tuesday instead of the usual weekly meeting. The Council voted to follow the precedent this year. The next meeting of the Council will, therefore, take place, Tuesday, July 17, at 1 o'clock. Many members of our Council show a truly unselfish spirit in attending the summer meetings. We have in mind those members who make it a point never to miss a Council meeting when they are within a reasonable distance of the city. It is necessary for several of these members to leave their summer homes at an early hour, taking a journey of two or three hours in order to attend to their duties.

It has been noted in the public print during the past week that one of our original members, Major Reginald Barlow, U.S.N., has been of great assistance in his own line of work at the Plattsburg Military Training Camp. The authorities believe that it is absolutely necessary that the soldiers in training should have plenty of recreation. To keep them sane and sane constantly would make them stable and dull. So Major Barlow has been called upon to superintend the vaudeville and other theatrical fare provided for the entertainment of the boys. The Government needs the services of experts in all lines of work to advise and aid in the carrying out of their plans. The A. E. A. stands ready to serve in whatever theatrical work may be undertaken.

BY ORDER OF THE COUNCIL.

PLAYERS ENGAGED

Frederick Burton is now impersonating Abraham Lincoln in the "Ziegfeld Follies."

The completed cast for Victor Mapes's new comedy, "The Lasso," includes Shelley Hull, Phoebe Foster, Edward Ables, Helen Weston, Charles A. Stevenson, Beatrice Hayes, Burton Churchill, Eleanor Gordon, Frances Bendisen, Lillian Cooper, Sam Colt, Florence Johns, Robert Adams, Beatrice Warren, Walter Corrigan, and Florence Barendson.

Flora Zabelle will be seen as the fascinating film siren in "Have a Heart," when that piece opens its season in Boston next month.

When "His Bridal Night" begins its tour in the Fall, Alma Youlin will sing the prima donna role.

William B. Mack, Frederick Truesdale, Margaret Dale, Reginald Mason, and Davis Torrence have been added to the cast of "Daybreak."

Frank McIntyre will play the principal comedy role in the "Miss Springtime" company that will tour to the Pacific Coast. Harry Forbes, recently in "You're In Love," has been engaged by the Pathe Company for a picture and by Elliott, Comstock and Gost for a new musical comedy.

Eugene Ormonde has been engaged by the Messers. Shubert for an important role in "The Inner Man," in which Wilton Lackey will be starred.

REWRITING FARCE

"All Night Long," a farce by Paul B. Sipe and Philip Bartholomae, which was tried out by the Shuberts a year ago, with Madge Kennedy in the leading role, is now being rewritten, with the added collaboration of Edgar MacGregor, who will direct a new production of the piece this Fall.

FROM HERE AND THERE

Henry W. Savage is preparing to send "Everywoman" on tour next Fall, making the eighth season for this attraction. It will have an entirely new production.

Altering Theaters

Extensive alterations are now in progress at B. S. Moss's Flatbush and Prospect Theaters, which closed their doors July 1. The Prospect will be entirely redecorated and a new lobby installed. More extensive alterations are to be made in the Regent Theater. The stage is to be extended fifteen feet in depth, the lobby is to be enlarged also, and the seating capacity rearranged. The Flatbush is to undergo a thorough overhauling. The Hamilton and Jefferson of the Moss string will also come in for their share of new fixings, both in the interior and exterior.

Orville Harrold, operatic tenor, has begun action for divorce from his second wife, Mrs. Lydia Locke Harrold. They were married in 1913.

A \$20,000 theater, called the Star, was opened in Louisiana, Mo., July 3. Under the management of Emerson & Boyd, it will be devoted to motion pictures, vaudeville and occasional stage entertainments.

For Wounded Aviators

Comforts for wounded American aviators will be provided by the proceeds from the eight grand opera performances to be given at Columbia University beginning on July 17. The money received from the sale of seats will be turned over to Mrs. William Allen Bartlett, chairman of the Aviation Committee of the National Special Aid Society, to be used to continue the fine patriotic work this committee has been doing for American aviators.

While trying to board a Fifth Avenue bus at Fifty-third Street on July 5, Janet Beecher stepped in front of an automobile and was run over. She was only slightly injured.

Charles Frohman, Inc., has secured for production next season "The Three Bears," the latest work of Edward Childs Carpenter, the author of "The Cinderella Man."

Eltinge as Playwright

Julian Eltinge, the famous musical comedy star, in addition to acting in his own plays and appearing in pictures, has turned playwright as well and launched his first work in the form of a sketch played last week by the Julian Eltinge Players at Proctor's Fifth Avenue Theater. "Her Grace the Vampire" depicts actual life in a moving picture studio and shows phases of humor mingled with tense and dramatic incidents.

It is probable that Elsie Janis will re-enter vaudeville for a short engagement. Should the present negotiations be consummated she will headline the Palace Theater bill July 23-30. In August Miss Janis expects to sail for London, where she will appear in a revue.

It has been definitely settled that the International Circuit will have the Lexington Theater next season. The International will have three other houses in New York and Brooklyn.

HOLMES REPLACES CRAVEN

Taylor Holmes, leading man with Essanay, has been loaned to David Belasco to take the principal part with the "Seven Chances" company in Chicago.

Frank Craven, the present leading man is leaving the company July 15. David Belasco was in a quandary as to how to fill his place. The only suitable actor he could find was Taylor Holmes. He made a request of George K. Spoor, president of Essanay for the loan of Mr. Holmes to finish out the Chicago season.

KELCEY SERIOUSLY ILL

The condition of Herbert Kelcey, the actor, who has been ill at his summer home at Bayport, L. I., is reported as so serious that his death is expected at any moment. He is sixty-two years of age. His last appearance in New York was as the doctor in "Pollyanna."

FIGHT COURT RULING

Hollis E. Cooley, representing the Actors' Fund of America, and Mortimer Flahel, the fund's attorney, are now in Zanesville, Ohio, for the purpose of contesting the ruling of the Probate Court of Zanesville, which recently decreed that the late John Hoge was of unsound mind when he bequeathed New York real estate worth \$500,000 to the Actors' Fund. Former Governor Harmon has been called in as legal aid to the claim to a part of the dead man's estate.

FEELING THE PART IN ACTING

Ought an actor to "feel" his part, or ought he merely to dissemble? Does an actress play better when she sheds real tears? The controversy is as old, I imagine, as the theater itself. One party believes in art without heart, while the other

Violet Barney appeared in a new act at the Bushwick last week. Miss Barney is the great-granddaughter of Commodore Barney, for whom the first American torpedo boat was named.

Alfred A. Cohn of Los Angeles has been appointed Western managing editor of Photoplay Magazine. Frederick James Smith of New York has been appointed Eastern managing editor, and James R. Quirk, publisher, will assume the duties of editor.

Writing New Comedy

Norman Lee Swartout is at his summer home on Cape Cod putting the finishing touches on a new comedy which will be produced early next Fall. Mr. Swartout's old farce, "The Arrival of Kitty," will be revived in the United States and England during the season of 1917-1918. It has already been played over 5,000 times.

Mrs. Louis James has leased her cottage at North Long Branch, for the season, to Robert Vollhart.

Dramatizing O. Henry

Klaw and Erlanger some months ago secured, through the publisher of the O. Henry Stories, Doubleday, Page & Company, the consent of the Porter (O. Henry) estate to make a one-act dramatization of the story, "The Gift of the Magi." Mrs. Adele S. Burleson, of Washington, was commissioned to make the dramatization, which has now been completed and accepted by Klaw and Erlanger.

"Children of France," by Colgate Baker, has been accepted by Chamberlain Brown and placed in rehearsal for an opening early in August. Clifford Grey will be seen in the former Edison role and June Delight will be the leading woman. Others in the cast are Harry Stafford and Burford Hampden.

Minnie Dupree, who is at the head of the Surgical Dressing Committee of the Stage Women's War Relief, spoke Saturday evening, July 7, at the Star Palace Theater, Patchogue, L. I., and told of the various relief activities of the women of the American stage.

Acquiring Half Interest

Klaw and Erlanger have acquired by purchase a half interest in the Heilig Theater, Portland, Ore. The Heilig is one of the finest houses in the Northwest and is a natural connecting link with the Metropolitan, Seattle, which is owned by the same firm.

Word has reached New York that Montgomery Flister, for many years the dramatic critic of the Cincinnati Commercial Tribune, is critically ill and in precarious financial circumstances. A number of theatrical men are taking steps to come to his assistance. Theodore Alward, manager of the Grand Opera House, Cincinnati, has started the movement and will be in charge of any contributions which it is hoped will be made immediately.

Thomas Holding has been to the British recruiting office twice and both times was rejected on account of varicose veins.

believes in art combined with heart. Nobody, I imagine, asks for heart without art. Diderot did not really start the discussion in his "Paradox sur le Comedien." His essay was but a criticism on one or two earlier works that were in favor of the emotional school. Diderot ranged himself with the opposite party—those who thought that acting was the art of imitation—of conveying the illusion of feeling while the artist remained unmoved. About twenty years ago Mr. William Archer published an interesting little book, "Masks and Faces," in which he gives the result of careful study of the traditions of the past and an exhaustive inquiry into the views of modern actors on this subject.

Among the points on which he sought enlightenment were the following: In moving situations, do tears come to your eyes? Has a personal sorrow ever influenced your acting in a situation which recalled the painful circumstances to your mind? In scenes of laughter, do you feel genuine amusement? Do you ever blush when representing bashfulness, modesty, or shame? or turn pale in scenes of terror? Does personal feeling (such as love, hatred, respect, scorn) toward the artist with whom you happen to be playing affect your performance? Do you ever yield to sudden inspiration of accent or gesture occurring in the moment of performance? Mr. Archer asked no fewer than seventeen questions of this nature; and in his book he attempts to collate and sum up the evidence. Diderot declared that "extreme sensibility makes middling actors; middling sensibility makes the ruck of bad actors; a complete absence of sensibility paves the way for the sublime actor."—London Stage.

DIED

RONALD J. COLL, the eleven-year-old son of Owen Coll, was accidentally drowned while swimming at St. John, N. B., on June 21. It is just a year ago that Mr. Coll lost his wife.

THE MANNERS SECRETS

Interesting Details About a Talented Family

The remarkable success attending the artistic collaboration of Laurette Taylor and her playwright husband, J. Hartley Manners, renders interesting some account of the manner in which their romance began. Mr. Manners told a little about it the other night in his wife's dressing room at the Globe while she was out on the stage exchanging badinage with the wounded soldiers in the second act of "Out There."

Mr. Manners said that he first met Miss Taylor about eight years ago when he attended a dress rehearsal of a play called "The Great John Ganton," in which she had the leading feminine role. He had heard of her in only the most casual way up to that time, but he declares that he made up his mind, after watching her for a few minutes, that he was going to make a desperate effort to at least win her warm friendship.

"I thought her quite the most adorable and charming young woman I had ever seen," said he, "and I haven't changed my opinion since."

"The Great John Ganton" was produced in the Spring. That summer Miss Taylor went to Washington at the head of a stock company which "tried out" a number of plays. Among them was still another of Mr. Manners's pieces, "Miss Brown—Burglar," subsequently called "The Lady in Waiting." This was later produced in Chicago by Coban & Harris, with Miss Taylor starred in the leading role.

It was three years after their first meeting and following Miss Taylor's great success in the role of Luana in "The Bird of Paradise" that the couple once more joined forces in California, where a series of plays by Mr. Manners was tried out by Oliver Morosco. First there was presented a comedy entitled "The Wooing of Eve," in which she is to be seen later in this city. Then came "Barbarosa," the scenes of which were laid in modern Greece and in which Miss Taylor played the role of a somewhat primitive young woman presumed to be the daughter of a Turk and a Spanish woman. This was followed by "Peg o' My Heart," in which Miss Taylor scored such a triumph in the "stock" production that the play ran for more than three months in Los Angeles.

It was during the interval which elapsed between the California engagement of "Peg" and the opening of its memorable run of eighteen months at the Cort Theater five years ago last December that Miss Taylor and Mr. Manners were married.

Miss Taylor's eighteen months in New York, her subsequent triumph in "Peg" in London and the innumerable companies which have since presented this play (there are nine now playing it in various corners of the world) have made both her and her husband independently wealthy.

Now Miss Taylor is appearing with great success in still another of her husband's plays, and plans are under way for a second full season in New York, beginning next Fall, when she will be seen in two or three more pieces from the prolific Manners pen. Mr. and Mrs. Manners live in a delightful apartment which occupies the entire top floor of one of the magnificent houses recently erected on upper West End Avenue. Their married life is said to be delightfully idyllic, and Mr. Manners has oftentimes acknowledged a debt of gratitude which he owes his charming wife, who he declares is the inspiration of all his work and whose "sidelights" on the characters in his plays, as he calls them, have proved of great value to him.

Temperamentally the two are very much alike. The fact that they are both Irish makes plain this. Mr. Manners is popularly believed to be an Englishman, but as a matter of fact, he was born in Ireland of Irish parents. Though his wife was born on 125th Street in New York she is of direct Irish descent on both sides of the house.—New York Sun.

SNAPSHOTS IN LONDON

"Shells," Miss Glitha Sowerby's new play, was produced at the St. James's, July 5. It is something like "Frou Frou," minus tragedy. Fay Compton, Joyce Carey, and Aubrey Smith are in the cast.

Three royal parties in one week to see H. B. Irving in "The Bella" is the record of the Savoy for week July 2. "Humpty Dumpty" was put on July 14. This Humpty is much of the same calibre as "Quinney," the author's aim being to provide some good hearty fun, together with some really stirring situations. Mr. Irving enacted a barber, by name Mott, and Crispie Parkins, his winsome and vivacious partner, was played by Miss Hilda Trevelyan.

"Romance" reached its 700th performance June 22.

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Registered mail, also parcel post matter remains in THE MIRROR Office for the following people: Florence Beresford, registered letter; Frank Wilcox, registered package; packages for Joseph Gilmore, Orrin Johnson, Stuart P. Duane, Y. Clovelly, Celi Edelstein, Grace Van Auken, Bijou Washburne. If it is inconvenient to call for these letters and packages, THE MIRROR will appreciate the receipt of correct addresses that they may be forwarded.

REPORTS FROM MIRROR CORRESPONDENTS

SURPRISE IN MUSICAL COMEDY

It Is a Summer Attraction for Chicago, by Oliver and Dixon, Name, "Goodby Paul"—Workshop Players' Dream

CHICAGO, JULY 12 (Special Correspondence).—Harry J. Powers, manager of Powers, Illinois and Blackstone theaters, and the acting managers of these houses, will represent Chicago on the National Red Cross Benefit Committee, headed by Abraham Lincoln Erlanger of New York City. There will be a nation-wide benefit day probably some time in October.

There are 3,200 men in the Musicians' Union of Chicago, and they averaged \$14 per diem for the Fourth of July. No wonder they played "The Union Forever" with such gusto, every other selection.

Al fresco opera at Ravinia Park, the most beautiful place of the kind in America, is doing an excellent business whenever the thermometer and weather conditions permit, not barring mosquitoes. The critics this season appear to credit the company as superior. This week Edith Mason and Marguerite Berlia have been sharing honors as the leading singers.

A musical comedy by Roland Oliver and Charles Dixon, set to music of Harry Olson, is the surprise imminent at Powers' Theater for a summer attraction. In the East it was announced the title of the piece as "Thin Ice" and "O, So Happy," but out here, where they are going to do it, they call it "Goodby, Paul." Rehearsals commenced last Tuesday and the curtains may be raised on the newcomer July 15.

Carolina White, as beautiful as of yore, and sylphlike in slenderness, is a summering prima donna at Ravinia Park. She has been engaged to star in the new Victor Herbert opera with Donald Brian. The book and lyrics are by William Le Baron, and Victor Herbert is now putting on the finishing touches to the work at his summer home at Lake Placid.

Alma Cole Youlin, the well-known Chicago soprano, will sing next season with the Barr Sisters and Frederick B. Bowers in "His Bridal Night." Another Chicago singer, Flora Zabelle, is to be the prima donna in the new musical comedy, "Have a Heart," when it is revised in the Autumn.

Joseph E. Howard, who for 10, these many years has made Chicago the producing point of his original or assimilated melodies and syncopations, in association with comic situations, has gone back on us and located in Washington, D. C. His new caption is "What Is Love?" Joseph's adventures in and out of matrimony entitle him to speak with more or less authority as to the impressionable product.

The report that Clara Kimball Young was to be with the Selig forces is without foundation. She happened into Chicago with a determination to lease the Selig studio, one of the finest in the country, but Col. William N. Selig has uses for his own studio and never considered the matter seriously. Chicago has the honor of producing some of the most famous beauties of film, namely, Clara Kimball Young, Blanche Sweet, Myrtle Steadman and Miriam Nesbitt.

Miss Julia Arthur, the distinguished mistress of her art, will appear next week at the Majestic in the patriotic allegory entitled "Liberty Adams." It appears peculiarly unfortunate that an artist of such stature and distinction as Julia Arthur, one who has all the traditions at her finger tips and a voice of wonderful sonority and distinction of diction, should not have a play of the very first class to exploit her gifts histrionically.

Frank Kraven, one of the cleverest and most original comedians of the new school, claims he will soon be in the matinee idolized class, not that he is handsome without shortening his upper lip, but he has gifts and graces and cleverness as an author and actor to advance him in the esteem of all who will listen absordely, without looking too close. Mr. Kraven goes East July 15, and his part in "Seven Chances" will be taken by Taylor Holmes, late star of "His Majesty Rucker Bean." Mr. Holmes is deserting the Essanay Studio and films for his old love the comedy stage.

A Little Theater on an island in mid-Pacific is the Utopian dream of a coterie of actors and artists from the Players' Workshop on Fifty-seventh Street. They have selected the island of Kauai, one of the smaller and less frequented of the Hawaiian group, to be the platform of their picturesque undertaking. Mrs. Margaret T. Allen and seven artist-actor companions have arranged to take out homestead claims and will settle there next February. Each of these prospectors will be allotted 80 acres, and on the plot will erect a hut, where they will live as homesteaders for three years in order to get full title to their property. The members of the homestead colony are: Miss Helen Connor, leading lady of the Players' Workshop; Miss Florence M. Hendershot; Mrs. Hendershot; Edward Balsalirist, the New York Little Theater; and Clarence Thomas, of Los Angeles. Mr. Thomas has already gone to Honolulu to confer with the governor of the island. Actors seldom like to go so far from Broadway, but all this shows true artistic abnegation on the part of the Little Theaterites. The germ of a permanent repertory theater is to be shortly launched in Milwau-

kee, according to George Foster Platt, a visitor here last week. He is following in the wake of Herman Lieb in one way and the Little Theater prospectors in another, but it all goes to show that the repertoire and stock theater are coming back. Mr. Platt says: "I am convinced that the time is right for a repertory theater in which plays that have no place in the commercial theater of today can be presented with profit, financial and intellectual. I have manuscripts of forty plays for presentation under such auspices. A number of them are dramas that the average manager neglects in the course of events. This collection represents only the result of eight weeks' reading, and I presume eight weeks more would double the number of available plays."

New Blood in the LaSalle

William Elliott and Ray Comstock have taken possession of the LaSalle, and will change the house from pictures to a producing place for live ones. Nathaniel Royter, formerly of the Morosco forces, will be the local manager, and the house will be closed for a fortnight for redecoration and reopened Aug. 13 with a musical comedy, "Oh, Boy." The New York partner of the concern, Morris Gest, will be represented when they bring the Biblical spectacle, "The Wanderer," to the Auditorium late next January. It is rumored they may have the lease of another theater in this city, but business reasons censure an announcement prematurely. Charles A. Bird, formerly representing Shubert interests here, will be general manager for the enterprising new firm.

Allan Brooks decided to take newspaper advice and withdraw "Dollars and Sense." He spoke feelingly of the critics between the acts. Henry Miller is not the only one.

The Tribune remarks Mitchell Harris as giving the most intelligent performance of "Perimeter." Al Woods dropped into the Wilson Avenue Theater to see about it one night last week. George W. Munroe, the hottest personage in "The Show of Wonders," is back in the cast, in the top berth, after an adventure with ill health. Be it so.

Jessie Glendinning, Helen Collier, and Dorothy Betts, of "Turn to the Right," have taken a flat on the North Side, saving money and working for the Red Cross when they are not busy with housekeeping and stage duties.

Beautiful Ravinia Park opened its regular season of opera, with Caroline Whelan as the prima donna. The unfortunate illness of Rosina Galli necessitated a number of changes in the season's original layout. The neighborhood of fashionable resorts and the big military encampments will give society the additional glamour and romance of The Buttons.

White City will currently have Military Week. The Garden Follies will revert to patriotic music, and roller skating will fall into the same rhythm.

It is understood that the Studebaker Theater will undergo extensive improvements for a new tenant prospective. Upward of \$35,000 will be spent on the stage alone, to make it capable of housing important scenic productions.

Although the \$10,000 endowment fund for Maurice Browne's Little Theater has been raised, the lease for its quarters in the Fine Arts building has not been renewed. The corporation expects to continue its activities elsewhere in a larger theater, where it now holds an option, opening about Thanksgiving time, after a preliminary season at the Comedy Theater in New York. The bills arranged for Gotham are: Synge's "Deirdre of the Sorrows," Euripides's "Medea," Alice Brown's "Joint Owners in Spain," Rupert Brooke's "Lithuania," "Womanland," by W. W. Gibson; Shaw's "Philanderer," St. John Hankin's "The Charity That Begins at Home," Cloyd Head's "Grotesques," and Maurice Browne's "The King of the Jews." CHARLES E. NIXON.

McWATERS-WEBB, SAGINAW

SAGINAW, MICH. (Special).—For the fifth week, June 30, of their summer in Saginaw, Mich., the McWatters-Webb Players offered that unusual and interesting play, "Which One Shall I Marry?" and another week of capacity business was the result. An excellent production of the play was given through the untiring efforts of Bennett Finn, the director; O. S. Davis, the scenic artist, and Bert Gage, the master builder. Miss Melvin as Agnes Moran gave an excellent characterization of the trying part. Mr. McWatters as the poor man again displayed the versatility he is noted for. Anthony Blair as the Irish father was first-class in every respect. Edith Bowers as the mother was as usual excellent. Edith Gray and Tom Krueger as the youthful lovers were cast to good advantage and gave fine performances. "Advice" was in the hands of Lester Howard; Victor Howard as the butler rounded out the cast.

Week of July 1, "What Happened to Jones."

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—"The Very Idea," a new comedy by William Le Baron, that aims its satiric shafts at the fad for eugenics, produced by Messrs. Anderson and Weber, is the current week's very amusing offering at the Belasco that scored strongly with a large opening audience. An excellent cast that was noticeably capable and artistic in the presentation included A. H. Van Buren, William P. Carleton, John Webster, Harold Hendee, Sydney Shields, Josephine Drake, Florence Oakley, Mabel Allan, and Ruth Collins.

"What Is Love?" the new musical comedy, which was produced during the past week at the National will be continued for another week, the second of the engagement of Joseph E. Howard and his company. The presentation scored a substantial success. Succeeding weeks will bring others of the author-producer's successes, "The Liberty Girl," now being in preparation.

Mrs. Adele Burleson, wife of Postmaster General Burleson, has completed a dramatization of O. Henry's famous story, "The Gift of the Magi." Mrs. Burleson, who was a friend of Sydney Porter, considers "The Gift of the Magi" the best short story every written by an American, if not by any other. Mrs. Burleson has several successful plays to her credit and when the publishers of the O. Henry stories granted to Kilaw and Erlanger the right to dramatize a story Mrs. Burleson was selected. The play will be produced in the coming season.

Under the auspices of the National Society of the Daughters of the American Revolution, and for the benefit of the War Relief Fund, an entertainment of importance was given at the National Sylvan Theater, at the base of Washington Monument, night of July 4, when it was estimated 15,000 people were in attendance. The big feature was the allegorical drama by Mrs. Christian Hemmick, entitled "The Call of the Allies," a very large and notably good pageant that enlisted the services of a vast number of people. The United States Marine Band, under the direction of Lieut. William H. Bantleman, played the national anthem of each country as the characters and soldiery came into place. Before the final assemblage there was singing of patriotic songs by a chorus of upwards of two hundred, directed by Prof. Stansfield and Mrs. Wilder, who led in the absence of Reginald de Koven, who was unavoidably absent. Mrs. Edna Thomas, soprano; Mrs. Anna Brett Summey, contralto, and Louis Thompson, tenor, were the soloists.

"Some Baby" was, by its capable and careful handling, most delightfully amusing to the Poli patrons. Again the Players excelled. The current week's bill is "Uncle Tom's Cabin," and Director Edwin H. Curtis has gone to extreme lengths in the revival with a notably striking scenic investiture from the brush of Charles Squires for the five acts. The company is signally placed in the important roles, with a large addition in the minor parts and a double negro quartet for the Southern melodies.

A very engaging and attractive program at Keith's for the current week presents Emma Cargus and Larry Comer, Conroy and Le Maire, Ted Lorraine and Frances Pritchard, Hans S. Luine's classic dancers, featuring Mlle. Uria and corps de ballet of eight, Santley and Norton, Harry Holman and company, Nella Allen and the Garcinetti Brothers.

Talented Frances Williams, of the Poli Players, is mentioned as a next season's star in a comedy written to suit her talents. JOHN T. WARDE.

LOS ANGELES

LOS ANGELES, CAL. (Special).—Manager Will Wyatt of the Mason Opera House prepared for capacity attendances when he opened his theater July 2 to the return engagement of "So Long, Letty." Though Letty set forth on her transcontinental travels a year ago from Los Angeles, yet the latter city is promised a new Letty on the return of the popular musical comedy, which Charlotte Greenwood still dominates "Very Good, Eddie," by the way, did good business in Los Angeles.

"What Next?," having undergone the necessary retouching, confers along at the Majestic at a popular pace and to the satisfaction of its co-authors Oliver Morosco and Elmer Harris. Dainty Marie Meeker, by the way, has more than atoned for her display of temperament on the opening night of "What Next?" and is now one of the most popular of that musical comedy's all-star cast.

Pantages offers "The Slave Dealers," booked as a sensational spectacle of the Far East, as its headlining attraction for the July Fourth week. The Orpheum carried Ray Cox over a third week. Miss Cox offering new songs and a new comedy skit entitled "Her First Lesson in Horseback Riding."

Nat C. Goodwin played a one-week return engagement at the Orpheum, beginning July 2. The Hippodrome offers as its star attraction Caesaro, described as "the human gyroscope," as the first of its seven vaudeville acts.

There were two Jack Cliffords on the Orpheum bill, one the Jack Clifford of the



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Evelyn Nesbit-Jack Clifford team, and the other of the Clifford and Willis duo. Fred J. Butler, stage director at the Morosco, has gone on a two weeks' vacation, taking with him, however, a variety of plays, from which he will select some of the forthcoming productions for this playhouse.

Frederic and Fanny Locke Hutton, co-authors of "Lombardi, Ltd.," came to Los Angeles for the opening of their new play, "Grace Valentine" received a friendly welcome back to Los Angeles, which is particularly fond of her.

MABEL CONDON.

ELGIN

ELGIN, ILL. (Special).—The Moose of Elgin sponsored the Great American Shows, under the management of Morris-Miller, week July 2 at Bi-City Ball Park, and business was good all week. The twelve attractions were good, no gambling or immoral shows of any kind being tolerated. Clarke H. Felgar, who is doing press work for the Clifton-Kelley shows, will have the management of the musical comedy, "A Dashing Widow," this coming season, featuring Alice Burnham and her Hussar Uniformed Concert Lady Band. The opening date or place is yet to be announced. (Mas.) J. A. DUMSEN.

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OMAHA

OMAHA, NEB. (Special).—Empress: The Cox family, who sing and dance, were the headliners at the Empress the first half of week, July 1. An expose of the manly art of self-defense was presented by the Taylor Triplets. This act is especially interesting to all lovers of sport. Ray Bruce and Fay offered a clever characterization of Italian types in "The Wops' Busy Day." Lewis and Leopold put over the latest songs on the same bill. Earl Williams and Dorothy Kelly are the stars in "The Macabre," a Vitagraph feature, for the first half of the week. For three days starting Thursday, June 5 Clara Kimball Young's greatest success, "My Official Wife," a drama of Russia, will be shown.

Strand: Robert Warwick in E. Phillips Oppenheim's story, "The Silent Master," at the Strand, Sunday and Monday. From Tuesday to Saturday, Mary Pickford in her latest appeal to patriotism, "The Little American."

Sun: Gall Kane in "The Serpent's Tooth"; Emmy Wehlen in "The Duchess of Doherty"; and June Caprice in "Patsy." Mr. Wilfred Le Deux, manager of the Empress, left July 1 to visit his family who are spending the summer in Canada. Mr. Le Deux has the only show, outside of pictures, now running in Omaha.

MONTREAL

MONTREAL. (Special).—The Lunette Sisters, acrobats and dancers, are one of the features at Bohmer Park. Sousa's Band will start a 16-days engagement at Dominion Park, July 17.

Moving pictures at the Imperial, Regent, Tivoli and Strand to daily crowds.

TREMAINE

TORONTO

TORONTO, CAN. (Special).—Grand Opera House, June 25, 30: Walter Stevens Opera Company in "Robin Hood." Ivy Scott was Maid Marian, but her voice is very hard and metallic; Ralph Brainerd as Robin Hood is also poor; he reaches the top notes by strident force, and the tones are not musical when he gets there; Stevens, and Waterous are both splendid, however, and Miss Tracy has a voice. Chorus and orchestra mediocre. Fair business.

Grand Opera House: Same company in "Serenade" to good business. This opera suits the voices much better, and Miss Scott, Cora Tracy and Mr. Waterous are splendid; Mr. Stevens as Alvarado sings splendidly, but Mr. Brainerd is again a severe disappointment. The company closed last week, though they intended remaining a week longer.

Loew's: Willie Solar headlined a splendid bill to capacity houses. This rather uncomedian pleased immensely, though he hardly gave his hearers enough of himself. Frederick and Palmer also scored well.

Long Dock Sam and Company, boy of Miracle Workers and O'Connor and Dixon in "Hired and Fired" share the honors, though Chisholm and Breen in "A Shop Girl's Romance" were splendid. Crowded houses, July 2, 7.

Regent, July 2, 7: Norma Talmadge in "Poppy," featured film, was excellent. A Canadian Topical review, and superb orchestra provided a fine evening's amusement. Large attendance.

Strand, July 2-7: A new policy which will be a decided improvement is started at this house, the films changing every two days, instead of twice weekly.

Ethel Clayton in "The Bondage of Fear" and H. B. Warner in "The Danger Trail" are the features. This house also has a splendid orchestra.

GEO. M. DANTREE.

SPOKANE

SPOKANE, WASH. (Special).—Auditorium, July 1: Ready to respond to the request of Spokane's health officer barring children under eight years of age from attending any theater in the city on account of the prevalence of whooping cough, all managers posted signs and gave strict orders for the enforcement of the decree. The order applies to all public places of assembly. It is expected that the prohibition will soon be raised, as the disease is rapidly becoming eliminated.

REN H. RICE.

TACOMA

TACOMA, WASH. (Special).—Robinson Crusoe, Jr., June 28-29, to large numbers of witnesses at the Tacoma. Al Johnson got the applause. Experts pronounced the ladies shapely and good dancers. Al Johnson really made the citizens believe that Tacoma was his most beloved stopping place. Isabel Rodriguez made more out of a pair of castanets than was ever noted on this stage.

FRANK B. COLE.

REPORTS FROM MIRROR CORRESPONDENTS

THUNDER SHOWER ON "CALIBAN"

Audience Crowds the Cave of Setebos, Choir and Orchestra Scatter—Boston Stadium Flooded

BOSTON (Special).—Theatricals in Boston are showing the effects of the hot weather. There are but two of the regular theaters open and several of the picture houses have thought best to close. "Fair and Warner" is on its twenty-third and final week at the Park Square. At the Copley "The Man Who Stayed At Home" still continues to attract and the season will probably continue for several weeks longer.

"Caliban," after a deferred start, began its short run last Monday. It had been planned to give the first performance on the Thursday before, but it is a bit of a proposition to bring out a masque in which five thousand players, fifteen hundred singers and one hundred and fifty musicians take part, so it was decided that last Monday would prove a better opening night. This was a wise judgment on the part of the committee and Percy MacKaye's masque went through its "first night" successfully until the weather man interfered and the heavens laughed at the stage thunder.

"Caliban" had progressed in his education through the prologue, from the Cave of Setebos to the time Ariel, freed by Prospero, is assigned to instruct Caliban. The chorus was finishing the pantomime of dances before the Roman Emperor Caligula, when a severe thunder storm broke over the stadium. The thousands of people that were gathered in the seats of the bowl made for the exits and huddled together

underneath the great structure. For a quarter of an hour the thunder and lightning "preyed" without ceasing. The crowds of people in the show sought the cave of Setebos, which was so filled with humanity that many ran for the nearby buildings. The horses, some forty in number, which later were to appear in "The Field of the Cloth of Gold," were driven under the wings of the stadium, and the invisible choir and the orchestra stayed in their invisible but rainproof quarters. The orchestra had a sense of humor and played "How Dry I Am" and "We Won't Go Home Until Morning" to encourage the damp audience to remain and see the show. It takes more than a drenching to keep a Boston audience from seeing the finish of a play, especially when it is a magnificent spectacle of the size and gorgeousness of "Caliban," so boys with straw mats to rent at ten cents each did a rushing business when the spectators went back to their swimming seats and the performance went on, lasting until nearly midnight.

The weather man certainly had it in for Mr. MacKaye and his pageant. Tuesday evening it rained—it had been raining a good deal in Boston lately—and so Tuesday's night's performance was postponed, an uninterrupted first night occurring on the Fourth of July. Managers who try to stage an outdoor show in the Boston climate are apt to have their troubles.

DUDLEY CLAPP.

JAMESTOWN, N. Y.

JAMESTOWN, N. Y. (Special).—Victor and his Concert Band are at the Park for their eleventh season, coming from New York where as "Victor's Musical Melange" the band proved a headliner in vaudeville during the winter. The band is very popular with Jamestown music lovers and the outdoor concerts are the big attractions at the park.

The Bijou will be closed about Aug. 1 for several weeks, during which time extensive improvements will be made on the house. The seating capacity will be increased by the addition of a balcony, the lobby will be entirely remodeled and the whole house greatly improved. Friday, July 6, the Bijou puts on a special Suffrage film accompanied by a lecture. The picture will be under the auspices of the local Woman's Suffrage Association.

All the theaters put on special attractions for the Fourth. At the Lyric "Stickney's Circus" was the headliner. Winter Garden, Pauline Frederick in "Sleeping Beauty," Mozart, "The Bride of Hate."

Ringling Brothers' Circus July 3. On account of delay in arriving there was no parade, but the big tents were crowded at each performance. Polack Brothers' Carnival in town July 2-7.

A. L. LANGFORD.

FT. DODGE

FT. DODGE, IA. (Special).—Beginning July 3 "Womanhood" was shown for three days at the Majestic Theater. Jack Pickford and Vivian Martin in "The Girl Back Home" pleased big business. The Strand had as its feature July 1, "Naked Souls," with Enid Grandaise in the lead; packed houses all day. Charles Ray in the "Clod Hopper" July 2, 3. The Lyric is showing "The Mystery of the Double Cross." Beginning July 4 a new series, "Jimmie Dale, Alias the Grey Seal." Wallace Brothers Circus, June 28, drew two big crowds, afternoon and night; splendid satisfaction. On account of a terrific storm the circus did not arrive here until 12.30 P. M. and the street parade did not take place until 1.30 P. M.

LILLIAN M. HANKIN.

CENTREVILLE, MICH.

CENTREVILLE, MICH. (Special).—Edwin Weaver, has just completed a new play which he has not yet named. No production has been given as yet, but arrangements are being made to produce it in the near future. The first act is laid in a small town near Richmond, Virginia, the second, third and fourth in the south-western part of Arizona. This play is strong in plot and has abundance of comedy.

"Betsey" is the title of a new sketch recently completed by Edwin Weaver. It is a comedy sketch in one act, and it has to do with an actor (Edmond O'Connor), a young clergyman (Joseph Barshaw), a scenarist (Betsey Brossinger), and a girl (Alma Littlefield).

MANCHESTER

MANCHESTER, N. H. (Special).—Palace, June 28 (Wm. H. O'Neil, Mgr.): Harry Gerard & Co. in a musical comedy, "The Wall of the Eskimo," pleased. The Palace closed June 30 and will not reopen until the latter part of August. Superintendent George Freeman has been transferred from the Auditorium to the Palace Theater.

J. J. MAHONEY.

HARTFORD

HARTFORD, CONN. (Special).—"The Red Widow" drew large attendances to Parson's, week July 2. It was well presented and all in the company did well. As usual Billy Kent received a large part of the applause. Current week, "The Prince of Pilsen."

Dr. Henry McManus, dramatic critic and president of the Hartford Post, has left the city for his annual vacation at Cape Cod.

John Perry, for two years past President of the Hartford High School Dramatic Association, is attempting to interest local theatergoers in a little theater for this city. There is no reason why Hartford should not support such a venture, and it is to be hoped that the movement meets with public approval.

The Palace is packing them in as usual. Always excellent house.

Mrs. William D. Ascoug, wife of Manager Ascoug of the Palace, and leading suffragist in the state, is now in Washington. Mrs. Ascoug was not among the suffrage ladies recently arrested. Congratulations; bad luck to the police.

SEYMOUR WEMISS SMITH.

ST. JOHN, N. B.

ST. JOHN, N. B. (Special).—Opera House (Mackay, manager): Bill exceptionally strong, with Musina Royal Japanese Troupe as headliner; "Gloriana" Romance serial proving big draw.

Imperial (Golding, manager): Opening chapters of "The Great Secret"; good business.

Lyric (Hurley, manager): Box-office receipts steady with "Mystery of Double Cross."

Star (Farmer, manager): "Finding Patina."

Gem (Trift, manager): Comedy company and pictures with success.

F. G. Spencer added Gem to his chain of houses; contract for five years.

PERCY GIBSON.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—Martha Hedman, star of "The Boomerang," at the Hellig, headed the list of theatrical attractions for week July 1.

The Alcazar Players close their stock engagement at the Baker Theater with "Ten Nights in a Bar Room."

Singer's Midgits at the Pantages have been playing to capacity houses for the past two weeks. The Hippodrome presents "The Witching Hour With Witches," as headliner.

Dorothy Dalton (Triangle) with Enid Markey and Howard Hickman at the Sunset in "The Female of the Species." Miss Dalton's popularity has increased since her visit in Portland and Portland people look forward with much interest to her coming pictures.

DOROTHY LOGAN.

LOWELL, MASS.

LOWELL, MASS. (Special).—Every moving picture house in town is crowded day and night. The houses and B. F. Keith's, Merrimack Square, Owl, Crown Royal and Jewell. The Opera House and Academy of Music are dark. Sparks circus pitched here July 2.

L. C. BOLDOC.

REPORTS FROM MIRROR CORRESPONDENTS

RICHMOND, VA.

RICHMOND, VA. (Special).—Florence Mackie, a new prima donna, made her initial appearance with the Comic Opera Players at the Academy of Music in "The Tenderfoot." Richard Carle's famous musical comedy, week of July 2-7. She made a most favorable impression as Marion Worthington; she has an excellent voice, a fine stage presence, good looks, and acts well. With generous applause and many encores, Robert Gray and his excellent company captured capacity audiences at the Academy with matinees, July 4-7, and "The Tenderfoot" was indeed a breezy comedy, full of life, music and dancing. Each member of the regular cast, and all of the chorus did excellent work.

Mr. Gray is a composite of Hitchcock and Carle, so it is needless to say that he made an ideal Professor Zachary Pettibone, LL.D., B.A. Dan Marble was delightful as the debonaire Sergt. Bill Barker, and he further clinched the strong hold he has gotten on the Richmonders. George Bogus, as Colonel Paul Winthrop, sang delightfully, and acted well; Alice Hill, as the Eastern Authoress (Flora Jane Fibby). She was Professor Pettibone's siren, and as always, acted well; Edward Basse, as Capt. O'Reilly, aroused the entire audience to great enthusiasm by his ringing rendition of "My Own United States," accompanied by the chorus; Billy Bush, as Sally, is a cute little actress; Matt Hanley, as "Honest" John Martin did well as a very robust gambler; Royal Cutler, as Hop Lee, a Chinaman servant, could not be improved upon; Annette Ford, as Patsy, a wife, did well; Ernest Geyer, as Capt. Todd; Chas. Page, as Reckless Ready, Cowboy; Alex Gibson, as Abe Splicer, a parson, didn't have a lot to do, but did it well. The orchestra under the masterful leadership of Signor Bufunno, demonstrated that Richmond musicians are as good as to be found anywhere, when competent leadership is in the pit.

"Let's Go!" That's the title—and an attractive sounding one, too—of the current week's bill of the Comic Opera Players at the Academy of Music with matinees July 11-14. The Comic Opera Players, having appeared with extraordinary success at the Academy for five weeks now, regard themselves, and are regarded by thousands of theatergoers, as a permanent local institution. "Let's Go!" will be full of comedy and gay and lively tunes, and among the amusing scenes will be those dealing in a humorous way with Richmond celebrities and subjects of local interest.

All of the Motion picture houses, Bijou, Colonial, Odeon, Victor, Bluebird, Rex, Theatro and Albion, are packing 'em in.

NEAL & MCCONNELL.

DAYTON

DAYTON, OHIO (Special).—B. F. Keith's: The bill for the first half of week July 1 can be called one of comedy, the comedy acts outnumbering the others; the act which created the largest amount of laughter was "Comedy on Wheels," with Hill, Cherry and Hill supplying the comedy. Others on the bill were Rev. Frank Gorman, "The Singing Parson"; Archer and Ward, Juggling Delsie, Angel Sisters, and "A Night in the Trenches."

Auditorium week July 1: "The Greatest Power," with Ethel Barrymore. Manager Gil Burrows announces the remodeling of this theater; the house will close July 16, the reconstruction work starting on this date. Two separate theaters have heretofore been operated under the same roof, one upstairs and one down; it is planned to make them one large house by making the upstairs theater into a balcony; the seating capacity will be increased, making the Auditorium one of the largest exclusive picture houses in the State.

Columbia: Mary Pickford in "The Little American," showing to capacity houses. Something unusual in the matter of theater attendance was brought to light July 4. On all previous Fourth's the theater has suffered from lack of attendance; this year, however, Keith's was filled to a capacity at both evening performances. Picture houses report the same.

L. P. MORRIS.

PARIS, ILL.

PARIS, ILL. (Special).—Shoaff's Opera House is doing great business with pictures. The Majestic is doing well and the Paramount, Fox and World features. The Starland is still closed and the Joy also, never to open again, as I am told. Rubin and Cherry Carnival Company, with sixteen concessions, had a big week July 2. Splendid attractions.

The noted prima donna, Helen Bertram, is now located in Paris for the Summer, having been called to her old home on account of her father's death. After settling the estate she concluded to remain here and give vocal lessons. She has a large class. Madame Bertram was in the original cast of "Peggy from Paris," when William Hodge was in the cast. On the Fourth Miss Bertram sang "The Star-Spangled Banner," with band accompaniment, at the Big Park celebration for the benefit of Company D.

The Shoaff Opera House already booked some big shows for next season, opening Fall week, Aug. 28, with the Edward Doyle Stock company.

L. A. G. SHOAFF.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire (Ralph A. Ward, manager; Toomey and Demare, proprietors): Week of July 2-7 vaudeville and pictures. First three days, the Wartanos, Miller, Packer and Sela, McCloud and Carp, Bert and Vera Morrissey. The feature picture was Clara Kimball Young in "The Deep Purple." Last three days "The Fortune Teller," "Kersey's Myrphone," Walter James and the McCarvers. Feature picture, Robert Warwick in "The False Friend."

Broadway (Fred Demare, manager; Toomey and Demare, proprietors): Pictures, Marie Williams in "The Soul Master," Alice Joyce and Harry Morey in "The Question."

Opera House and Colonial dark. Star (Frank Boschetti, manager): Pictures, Marguerite Snow in "The Faded Flower," Violet Mersereau in "The Honor of Mary Blake," Florence Turner in "A Welsh Singer," and Charlie Chaplin in "The Count."

Strand (Frankel and Brady, managers): Pictures, entire week "On Trial." Victoria (John F. Maguire, manager): Pictures, Jack Pickford and Louise Huff in "Freckles."

West Street Show Grounds, week June 25: The Sheelsy Shows to a tremendous business entire week; week July 2-7, Milford's Mighty Midway Show.

Canobie Lake Park, Salem, N. H.: Concert July 1 by Salem (Mass. Artillery) Cadet Band, Jean Misaud, conductor. This is the only New England band with an international reputation, having played throughout Europe, as well as nearly all the principal cities in the United States.

It is unofficially rumored that the Sites-Emerison Corporation are negotiating for the Colonial Theater for stock for next season. This firm last year conducted the Academy Stock at Haverhill and the Opera House Stock at Lowell, Mass.

Much disappointment was felt at the announcement that the Cecil Spooner Stock company, which had become quite a favorite here, was to open in Brooklyn, N. Y., for a long period, as it was hoped they might return here in September.

W. A. O'REILLY.

FALL RIVER

FALL RIVER, MASS. (Special).—Fall River, Bijou, July 2-7: Ad Hoyt's Seven Minstrels, The Harlequin Trio, The Three Tivoli Girls, Chauncey Moore and Company, in "A Business Proposal," Julia Curtis, in "Pathe News," Bobbie Vernon and Gloria Swanson in a Keystone Comedy, "Teddy at the Throttle," "Voice on the Wire," Sessue Hayakawa in a wonderful gripping photo drama, "The Jaguar's Claws," one of the best yet seen here. Revue de Vogue with a cast of eight people, Eddie Schwartz and Julia Gifford, Steward and Olive, Spiegall and Jones, The Melody Four, "Mystery of the Double Cross," Margaret Illington in the photo drama, "The Inner Shrine," all pleased S. R. O.

Plaza: Charlie Chaplin in "The Immigrant" with Edna Purviance, Nance O'Neil in the photo drama "The Final Payment," and "The Neglected Wife" to good attendance, July 2-7.

Academy: "God's Man" with H. B. Warner was the closing attraction of the season, June 28-30. The season will open in August, with the interior of the theater changed with a new seating arrangement, and all new up-to-date chairs. Road attractions will be played, as Manager Boas has a large list booked. Big feature pictures will be the policy.

Edward Boas, assistant manager of the Academy, has resigned and has joined the Harvard Unit for Service in France. Mr. Boas left last week. Before his departure he was entertained at an elaborate dinner tendered by his host of friends. Tom Kelley of this city has signed with the Oh, Boy Company, opening July 23. Still another new theater will be built in this city this summer. Nathan Yamina, who controls both the Palace and Plaza, will have a new modern picture house in the eastern section of the city, that will seat 1,800. Work will be started at once.

W. F. GEE.

PARSONS

PARSONS, KAN. (Special).—Best vaudeville: June 25-26, Three Gay Sisters, singing and dancing; Four Musical Waiters, in a comedy musical offering. H. Olton Downing, a jubilee singing comedian, and Emma Weston Trio, harmony and comedy singing, June 27-28. Oswald and Dugas, singing and dancing, and Russell Quintette, in comedy and songs and music, June 29-30. Good attendance. CAROLINE A. MENDELL.

ELMIRA

ELMIRA, N. Y. (Special).—The Jolly Tars, Chappelle and Videoq, Lawton, The Garden Belles, Brown and Jackson, and Natalie Morgan pleased large houses at the Majestic, July 2-7. The Mozart, Regent, Colonial, Amuse, Grand and Star fared well with pictures.

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PROVIDENCE

PROVIDENCE, R. I. (Special).—"Madame Sherry" in its revival by the Lyric Light Opera company, July 2-6. Henry Coote as M. Sherry and Lucille Saunders in the subordinate title-role.

The chief delight of the Hauerbach-Hoschna operetta as it is played here is afforded by the performances of Ada Mead. Frank Moulan, another favorite in Providence, gave his admirers another treat this week, being well cast. The company consists of Mr. Crane, Miss Francis, Florence Webber, Henry Coote, Mr. Boyle, Mr. Gantvoort, and Mr. Moulan.

Fay's: "The Frivolity Girls" a musical comedy, the feature of the bill week July 2-6. John Gardner, a singing and dancing comedian, and Marie Hartman, head of the cast. A large chorus sings special numbers.

Jewell's Manikins have for their newest offering Circus Day in Toyland. Lillian McCarthy, comedienne and mimic, is assisted by Clarence Senna playing original piano arrangements of classics and ragtime. The other acts are Carson and Willard in "Around the Bulletin Board," "The Clover Leaf Trio," rube comedians, and Caplane and Wells, jugglers, in "Fun in a Restaurant." "The Field of Honor" was the leading photoplay.

Emery's Majestic, July 2-6: A special feature was an exclusive picture of the arrival of the Pershing advance guard in France. The vaudeville portion of the bill was headed by Ad Hoyt's Minstrels in a new act in which is presented some interesting comedy and fascinating songs. Another number in which there is a spattering of humor was offered by Jimmie Shen. Stewart Jackson and Dorothy Wahl, late of New York Winter Garden, are here in a very good musical comedy act and made a tremendous hit. Other acts are Chauncey Monroe in "A Business Proposal," Bob Jewett, a former Providence favorite, and Rae Pendleton in new dances and Booth Leander in a bicycle act.

Colonial closed. Emery's closed for alterations; the opening attractions will be announced later.

ELMER C. SMITH.

SELMA

SELMA, ALA. (Special).—Academy of Music dark, week ending July 2. Moving pictures are at the Academy, however, in the absence of the spoken drama, and that house and the Walton, also a motion picture house, are crowded day and night.

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SUMMER TOUR

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LOUISVILLE

LOUISVILLE, KY. (Special).—The particular feature picture event of the week, July 2, was Tyrone Powers in "Where Are My Children?" at the Mary Anderson.

Notwithstanding the excessive heat, the summer season of vaudeville at Keith's continues to attract good patronage. Through a scientific process of cooling the house is made very comfortable, and as high class programs are offered, the patrons are pleased with the Keith Summer offering, especially as the prices have been materially reduced from those effective during the winter season.

Fontaine Ferry Park, one of the pleasantest open air places of the kind in the country, is reaping a harvest because of the contributing weather conditions. The programs of the band concerts given by Harry Paulsen twice daily are frequently changed, and of such varied character as to please the taste of all. The swimming pool has been enlarged and the hours of service lengthened, and high class vaudeville in the theater pavilion draws large attendance. Judge Charles A. Wilson, the resident manager, has every reason to be pleased with the success of the summer season thus far.

A. A. Bigelow and Manager Sample, of Macaulay's Theater, are spending a portion of the summer in Gotham arranging the bookings of the popular Louisville house for the season 1917-18. Mr. Bigelow has been most active, and has met with gratifying success as chairman of the Louisville campaign committee for the Red Cross.

Boyd Martin, local authority on matters theatrical, dramatic critic of several of the Louisville papers, a successful dramatist and also a stage director, has been appointed professor of a chair devoted to the drama recently created at the Louisville University. Mr. Martin is an enthusiast on

his subject, and is especially well qualified to fill the new position.

The success of the Redpath Chautauqua at Crescent Hill, one of Louisville's attractive suburbs, which closed July 4, caused the promoters to make extensive plans for a similar occasion for the summer of 1918. Two features of the Chautauqua just closed, which stand out prominently from an entertainment standpoint, was the really meritorious performance given of "The Mikado" and the brief engagement of Creator's Band.

CHARLES D. CLARKE.

ASBURY PARK

ASBURY PARK, N. J. (Special).—Dramatic season at Asbury Park will begin July 16. Many star attractions, both dramatic and musical, have been booked for the Savoy Theater by Walter Rosenberg.

Wm. A. Brady will present Florence Nash in a new play entitled "The Land of the Free." George M. Anderson and Lawrence Weber will offer a new farce comedy, "The Very Idea." Winchell Smith and John L. Holden will present "The Lasso." David Bolasco will present Ina Clair in a new play entitled "Poly's East." A. H. Woods will present Irene Fenwick in a new play, "Mary's Ankle." Selwyn Company will offer "Daybreak," a new play written by Jane Cowi. Comstock and Gest will present their Princess Theater success, "Oh, Boy!" The Henry B. Harris Estate will offer a new play entitled "The Jack Knife Man." Fay Bainter will be seen in a new play by Bayard Veiller. The Chas. Frohman Estate will present Joseph Cawthorne and Julia Sanderson in a new musical play entitled "The Hambling Rose." Other attractions to be announced later.

The new St. James Theater will be completed and ready for operation about August 1, and will be devoted to the showing of motion pictures exclusively. This theater will be under the same management as the Savoy Theater.

Week July 2, the Lyric celebrated the fifth anniversary of the opening of the theater by offering a special program for each day. Each of the special attractions played to a capacity house. This theater is devoted exclusively to motion pictures.

Joseph Cawthorne, who will appear in the new musical play entitled "The Hambling Rose," is summing at Deal, N. J. (Mrs.) LAMBERT STEWART.

HALIFAX

HALIFAX, N. S. (Special).—The Boston English Opera company presented "Faust" and "Il Trovatore" to splendid business, week June 25, giving great satisfaction. Mile Gardini, Joseph F. Sheehan, and Sig. Trevisan made particular successes. The latter kindly sang at a reception given to over 500 invalids back from the war. The company received considerable social attention while here, and evidently enjoyed their visit.

JAS. W. POWER.

STOCK PLAYS AND PLAYERS

(Continued from page 28)

IRISH DRAMA AT UNION HILL

One of the most delightful and enjoyable offerings of the stock season was the B. F. Keith Players' production of "Little Peggy O'More" at the Hudson Theater, Union Hill, N. J., week July 2. This play has been on tour by several companies for the past two seasons, but it has had no better interpreter of the name part than pretty and delightful Evelyn Varden, whose splendid human characterization, so true to the soil, so quaintly humorous and pathetic that it moved the large audience to storms of applause at every performance. Manager William Wood and General Stage Director W. C. Mason were fully justified in claiming this to be one of the most artistic and successful productions of the season. Much of Miss Varden's success is due to her effect in giving the best that is within her at all times and her sincere and conscientious rendering of the many long and difficult emotional and farce-comedy roles she has been called upon to play during her 42 weeks' engagement at this theater, has justly earned the reputation of being the best and cleverest emotional and dressed actress that has appeared in stock in the East. Charles W. Dingle as Daniel Murphy scored a genuine triumph and gave a most agreeable performance. Charles C. Wilson as Edward Richmond, the district attorney, made a very strong impression and many patrons claimed it to be the best work he has done this season. Aubrey Bosworth was very amusing and pleasing as Tom Anderson. Joseph Lawrence also scored in a comedy role. Virginia Howell as Mary Montague added another delightful character to her already large gallery of stage portraits. Hazel Housley as Doris Montague was sweet and girlish. Other characters were in the capable hands of James Field, William Forestell, Russell Broad and A. G. Wynn. "Safety First," a new farce comedy, was produced for the first time on any stage Monday, July 9.

CHARLES A. BITTIGHOFER.

"ON TRIAL" AT MONTREAL

MONTREAL (Special).—That Montreal stock audiences like drama, emotional drama, and plenty of it, was plainly demonstrated by the size of the audiences that attended the Orpheum July 2-7 to witness the performances of "On Trial." It is a difficult piece to put on in stock and necessitated a good deal of work and expense, but the result was entirely satisfactory. It is one of the best productions that Director Meldron has made. It also gave Frances McGrath her first big chance to show audiences here what she could do with an exacting emotional role, and she scored a distinct success, especially in the court-room scene. Rodney Bancus did good work as Strickland and Hayden Stevenson was excellent as the unscrupulous Trask; Theresa Dale gave a clearly defined portrait of Mrs. Trask, and Stewart Wilson did clever work as the Secretary Glover; Leander de Cordova as Mr. Grey, the Prosecuting Attorney and Mr. Arbuckle as Counsel for defence, gave capital character delineations. The other members of the large cast were all competent. "The Old Homestead," July 9-14.

The Orpheum Theater Stock company headed by Jane Urban, is in its seventh week in Oakland, Cal.

ROBINS PLAYERS IN TORONTO

TORONTO, CANADA (Special).—The Robins Players gave a splendid production of "The Cinderella Man" at the Royal Alexandra week July 2-7. Virginia Brooks was delightful in her portrayal of Margery and Robins splendid as Quintard. Jack Amory as Primrose was by far the best acting of a decade. All the beauty of the lovable old Janitor is brought out by this excellent actor. Maurice Sullivan strikes just the right note as Romney Evans and Eugene Fraser is a masterful Craner. Mr. Jackson (equally at home in juveniles or character) is a splendid Soule and Miss Francis as the Great She Bear gets all there is out of the character. Business excellent.

GEO. M. DANTRIE.

STOCK FLASHES

Aubrey Bosworth, the clever juvenile member of B. F. Keith Players at the Hudson Theater, Union Hill, N. J., for the past two years, has been engaged to play juvenile leads with the Fifth Avenue Players, Brooklyn, N. Y., next season. Mr. Bosworth is very popular and well liked by all the patrons of the Hudson Theater and his many friends and admirers wish him the greatest possible success in his new location.

For the sixth week of their Summer stock season in Saginaw, Mich., the McWatters-Webb Players offered "What Happened to Jones," week July 2 and ran to capacity. Current week, "The White Sister."

MONTREAL

MONTREAL (Special).—Maudie Sundelius, the brilliant Swedish soprano, gave a splendid concert at His Majesty's, June 25, under the patronage of the Guy Drummond Chapter of the I. O. O. F. Vern DuShayne opened a four nights' engagement, 27, in the musical comedy, "Oh, Cecil!" The leading lady, Miss Beulah Manning, was unfortunately taken ill at the last moment and her part had to be taken by an understudy; good work was done, however, by Vera DuShayne as Cecil and Wm. Pritchard as the negro janitor, and Miss Jeannette Watson as Ruth Martin. A word of special praise is due to Bernice McCallum for her exceedingly clever dancing, which was the feature of the show.

Moving pictures at the Imperial, Strand and Regent. The St. Denis closed for the summer, but will open again in the autumn with vaudeville and moving pictures. Charlie Chaplin in "Mabel's Punctured Romance" is the feature at the Franciscan.

W. A. TREMAYNE.

SHEBOYGAN

SHEBOYGAN, WIS. (Special).—Sheboygan Opera House (J. Vander Vaart, mgr.). The vaudeville bill, June 29-July 1, consisted of the following numbers: Carletta, the human serpent; Cleveland and Boyay, banjo specialists; Waitman and Porter in a one-act curtain raiser, and Ward, Bayer and company, song and dance artists. Among the moving pictures at the local theaters are: Majestic, Douglas Fairbanks in "Wild and Woolly"; Rex, Blanche Sweet in "Those Without Sin"; Idie Hour, Theda Bara in "The Darling of Paris."

JOHN G. FROIDEL.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issues dates must be mailed to reach us on or before that date.

DRAMATIC

CALIFORNIA, Boston, 2-14.
CLARKE, Harry Corson and Margaret Dale Owen; Empire Theater, Calcutta, India—Indef.
FAIR and Warner (Selwyn and Co.), Boston, Feb. 5—Indef.
MAN Who Came Back, The (William A. Brady); N.Y.C. Sept. 2—Indef.
MILLER, Henry; "Frisco June 18—Indef.
PAWN, The (Plymouth Producing Co.); Chgo., May 21—Indef.
SEVEN Chances (David Belasco); Chgo., May 18—Indef.
15TH CHAIR (William Harris); N.Y.C. Nov 20—Indef.
TURN to the Right (Winchell Smith and John Golden); Chgo. Jan. 14—Indef.
TURN to the Right (Winchell Smith and John Golden); N.Y.C. Aug 17—Indef.
VERY Idea, The (G. M. Anderson and L. Lawrence Weber); Washington, 9-14.

PERMANENT STOCK

AKRON, O.: Colonial.
ALBANY, N. Y.: Lakeside Park.
ALTONA, Pa.: Park.
AUBURNDALE, Mass.: Norumbega Park.
AUBURN, N. Y.: Jefferson.
BOSTON: Copple.
BIRMINGHAM, Conn.: Park.
CHARLESTON, S. C.: Plaza.
CHICAGO: Wilson Avenue.
CLEVELAND: Colonial.

COLUMBUS, O.: Richard Buh-Square.
DECATUR, Ill.: Empress.
DENVER: Denham.
DENVER: Lakeside.
DETROIT: Garrick.
DULUTH, Minn.: Lyceum.
GREEN BAY, Wis.: Bijou.
HAMILTON, Ont., Can.: Temple.
HARTFORD, Conn.: Parson's.
INDIANAPOLIS, Ind.: Murat.
KALAMAZOO, Mich.: Fuller.
LINCOLN, Neb.: Oliver.
LOS ANGELES: Morocco.
MILWAUKEE: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
NIAGARA FALLS, N. Y.: International.
OAKLAND, Cal.: Orpheum.
OAKLAND, Cal.: Playhouse.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Opera House.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
RICHMOND, Ind.: Murray.
RICHMOND, Va.: Academy.
ROCHESTER, N. Y.: Lyceum.
SAGINAW, Mich.: Standard.
SALEM: Empire.
SAN DIEGO: Strand.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SARASOTA, Fla.: Can.: Empire.
SCHENECTADY, N. Y.: Van-Curtis.
SEATTLE: Alhambra.

SPRINGFIELD, Mass.: Court-Square.
ST. PAUL: Shubert.
STRAUSBURG, N. Y.: Empire.
TOPEKA, Kan.: Novelty.
TORONTO: Royal Alexandra.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poll's.
WATERBURY, Conn.: Poll's.
WHEELING, W. Va.: Victoria.
WILKES-BARRE, Pa.: Poll's.
WORCESTER, Mass.: Grand.
WORCESTER, Mass.: Worcester.
YOUNGSTOWN, O.: Idora Park.

OPERA AND MUSIC

DEW Drop Inn (Myron R. Rice, Inc.); Chgo. June 17—Indef.
HITCHCOCK, Raymond; N.Y.C. June 7—Indef.
OH Boy! (F. Ray Comstock); N.Y.C. Feb. 20—Indef.
PASSING Show of 1917 (Messrs. Shubert); N.Y.C. April 2—Indef.
ROBIN HOOD (Walker and Stevens); Toronto, June 25—Indef.
SHOW of Wonders (Messrs. Shubert); Chgo. May 16—Indef.
SO Long Letty (Oliver Morosco); Los Angeles, July 2—Indef.
WHAT Next (Oliver Morosco); Los Angeles, 24—Indef.
ZIEFFELIAN Follies of 1917 (Florence Zieffler, Jr.); N.Y.C. June 12—Indef.

STEIN'S
TAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

CALGARY—EDMONTON

CALGARY, ALTA. (Special).—The only amusements at the theaters in Calgary and Edmonton for the past couple of months and the only thing in sight are motion pictures and Pantages vaudeville. "The Crisis" has drawn well at the Grand, Calgary, June 18-23, and "The Whip" has done good business at the Empire, Edmonton, during the same period. Pantages, Calgary, had one of the prettiest sketches we have seen in "A Breath of Old Virginia." It was capably acted. Holmes and Levere in a singing and patter act with a new twist was another good act. "The Movie Girl," Morris and Allen and The Rondas Trio completed the bill. Pantages, Edmonton, had an excellent bill, 18-23, headed by "The Mimic World of 1917," a musical act running one hour. Seymour Felix, who is featured, is a clever comedian and dancer. There are about twenty youngsters who are well trained. The Laminis, European comedy illusionists, do good work. Other acts: Smith and McGuire, Wm. R. Abram and Agnes Johns in "When Hubby Comes Home," a rather futile sketch, and Joe Roberts, banjoist. Roberts is always welcome here, and as usual stopped the show at every performance.

Grand, June 25-30, Calgary: "The Whip" drew well; "Intolerance," fair week. July 2-7, Pantages, June 25-30: The Laminis, Smith and McGuire, Abrams and Johns, Joe Roberts and The Mimic World. All good acts.

Mutt and Jeff's Wedding, which the United Producing Company has been handling through western Canada, closes inergus Falls, Minn., June 30. Manager Lawson returns to Calgary to associate himself with one of the Autumn shows the United Producing Company is putting out. Another of the shows, "Freckles," closed July 2. Julius Velle, Hazel Wood, Zenaide Williams, and Al Shaw, musical director, return to Calgary and will go out in a big musical show the United Producing Company is putting out about July 20. Patterson-Gollmar Brothers' circus has been in Canada two weeks and has six more weeks routed here. They have been obtaining one dollar admission everywhere except in Calgary, Winnipeg and Edmonton, and their business everywhere has been so large as to possibly constitute a record so far as gross receipts are concerned for a 25-car circus. This is due to the fact that western Canada has had no tent show for three years. This very profitable tour can doubtless not be duplicated again, as the dollar scale is a thing of the past in most cities, which are passing legislation making the granting of licenses conditional on prices being reduced to a fifty-cent scale. The Cooper Brothers' circus entered western Canada at Grand Forks, B. C., June 23. They are planning a two months' tour. Fair protection periods will prevent other tent shows entering this season. Lang's Juvenile Bostonians closed their thirteenth season June 30. It has been one of the most successful seasons in their history and managers have been eager for return dates wherever they have played. Mrs. and Bert Lang and most of the company will spend the summer in Seattle.

EDMONTON, ALTA. (Special).—Empire, June 25-30: "The Crisis." Pantages, June 25-30, did fair business with Nelson and Nelson, a clever act; Harry Godfrey and Veta Henderson, in a laughable sketch; "Catskill, New York"; "The Birth of the Rose," a prettily staged classic dancing act; Kane and Herman, and Charlie Ahearn and company. Nice clean bill.

GEORGE FORBES.

MACON, GA.

MACON, GA. (Special).—Capitol: "Son of the Hills," July 2; "A Roadside Impresario," July 3; "Love or Justice," "His Marriage Failure," July 4; "Alladin's Other Lamp," July 5; "Heir of the Ages," July 6; "The Clodhopper," "Their Weak Moments," July 7. Palace: Red Cross concert, July 3; "Within the Law," 4-5-6; "Mothers of France," 7. Princess: "The Gold that Glittered," "The Overland Disaster," July 2; "Filling His Own Shoes," July 3; "The Broadway Report," July 4; "The Price of Pride," July 5; "Fires of Rebellion," July 6; "Truthful Tulliver."

Heggie Futch, celebrated black-face comedian and eccentric dancer, has signed up with Neil O'Brien's Minstrels for the season of 1917-1918. This comedian is full of strong personality and is a credit to any show.

ANDREW OLIVER ORR.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—Empire (vaudeville and pictures): Ralph A. Ward, Mgr.; Toomey and Demara, Props.; Week of June 11-16, first three days, 3 Rianos, Musical Irving, Kennedy and Rooney, and Manon 4. Feature picture, Theda Bara, in "Heart and Soul." Last Half, Jolly Johnnie Jones & Co., Harlequin Trio, Hickman Bros. & Co., and Lew Hawkins. Feature picture, Ethel Clayton, in "Yankee Pluck." Photoplays at the Broadway. Premiere, Star, Strand and Victoria, to crowded houses, June 11-16.

The "World of Pleasure Shows" did good business all week at the West Street Show Grounds. Ringling Bros. Circus did capacity business at the old Glen Forest Park show grounds, June 14. Opera House and Colonial, dark.

W. A. O'BILLY.

FAIRMONT, W. VA.

FAIRMONT, W. VA. (Special).—Chautauqua week here enlivened local theatrical circles with the introduction of a number of the better class vaudeville acts and one performance of light opera. Among the headliners drawing the largest crowds were Ralph Bingham with the Christine Giles company of four, and the Murray-Lane Opera company. The latter gave a splendid performance of "Dorothy" to nearly 2,000 people. The enthusiasm with which it was received was a convincing argument in favor of a revival of this class of entertainment. Helen Guenther played and sang the title-role. The cast and chorus was excellent.

Flaher and Fleming's American Minstrels of twenty people, headed by Herbert Swift as band leader and one of the ends, was organized here and has embarked on a Southern tour, playing one-night stands under canvas. The premiere revealed a lot of good talent gathered from Chicago, Cleveland and Eastern cities.

The Mountain City Amusement Company, controlling the Grand and Hippodrome theaters, has been organized with Sol Burke as general manager.

The Nelson Theater is showing "The Black Cat," "Gray Seal," O. Henry short stories, and the Hoyt comedies. The O. Henry and Hoyt attractions have made a big hit.

The Hippodrome, which had a successful season of musical tabloids, giving eighteen performances a week, has closed for July and August. The patronage was good to the end, but the management experienced difficulty in securing attractions commensurate with the house's standard, and of the last five attractions booked for a week each, only two were allowed to fill the time, the others having been closed for lack of quality. The theater was supplied with attractions from the Gus Sunn Circuit.

J. MONROE BOYER.

UNION HILL, N. J.

Sunday evening, July 1, an all-star monster benefit performance was held at the Hudson Theater, Union Hill, N. J., for the American Red Cross Fund through the courtesy of Manager William Wood. It proved to be the biggest financial success of any benefit ever given in this city, and the Red Cross Society will be several thousand dollars richer by the event. Ray Wilbur's War Pictures showing what our American boys are doing in France, were seen for the first time in connection with twenty all-star vaudeville acts, mostly from the Keith theaters. The biggest phenomenal and most conspicuous success on the long and interesting program was achieved by William (Goldhardt), who was ably assisted by pretty Mildred Florence in a singing, talking and dancing act. Belle Baker, the queen of ragtime; Evelyn Varden and Billy (Single) Clifford ran a close race for second honors. Other excellent acts who appeared were: The Watsons, known as "The Juvenile Castle"; Greenwood and Quinette, Florence and Marion, Margaret Paige, Three Lapsley Sisters, De Voe and Starna; William Davidge, Albert Sciarretti and Frank Morano, Laurette Casey, Manny Meth and Lulu Frost. Manager Wood and Assistant Treasurer Byron Randall are to be congratulated on the manner they arranged and carried on the big affair.

C. A. BITTICHOFER.

ALTOONA

ALTOONA, PA. (Special).—The Mishler and Orpheum theaters are both closed for the summer and will open early in August. The Park Theater has the Bryant Players presenting "Way Down East," who are drawing good business. The Ladies Orchestra at Lakemont are attracting crowds. Colonel Kennedy's Show and Carnival company is playing here week July 2 to a fair business. The Strand had the Civilization picture, return engagement, last week and packed the house. The Colonial is running the Patria series and is doing well.

Members of the Altoona Theatrical association, including owners, proprietors and managers of all the motion picture playhouses, theaters and auditoriums in the city, in a letter to the board of education, entered a formal protest against the Altoona school district renting and giving free of charge, the auditorium of the High School for theatricals, entertainments and other events.

ELLIS MARCH.

MENASHA

MENASHA, WIS. (Special).—The well-known Cremona Jazz Band has just completed its Southern tour. It has opened its summer season with Joseph Steidl at Brighton Beach, Menasha, Wis. M. H. Cottle, the leader, with his banjo and cello makes a hit; Al Gollman with his traps and drums is "dishing out" surprises; Irving Slep, the jazz fiddler, is playing some; Earl Smith is at the piano, and John Diesel is making his saxophone sound like the whole orchestra. In a word, the Cremona Jazz Band justly deserves its popularity. Manager Steidl is to be congratulated for securing their services. Kitty Hollins and Clara Louis are the biggest hits of the season at Brighton Beach. Their clever adaptations of popular melodies are unequalled and their presence is a valuable asset.

GUSTAVE KISS.

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